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THE FUNCTION OF DISTANCE IN LITERATURE AND
IN CRITICISM

As Seen in some Works by Th. Storm and I.S. Turgenev

by



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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "The Function of Distance in Literature and in Criticism (As Seen in some Works by Th.Storm and I.S. Turgenev)" submitted by Martin Wilhelm Schuischel in partial fulfilment of the requirements for the degree of Master of Arts.

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Abstract

The similarity and subtle differences between Storm's and Turgenev's style have attracted the attention of various critics and writers. The subject has been of sufficient interest to induce a writer, Th. Mann, to devote an intuitive essay to the two writers, and to serve as the topic of an entire monograph by the critic, K.E. Laage.

In this thesis several creative works of the two writers are investigated in terms of the aesthetic device of Distance in literature. It is shown that the individual works of Storm and Turgenev must be viewed as complementing one another in order to arrive at a more general characterization of the device of Distance.

The works are chosen from the beginning of the literary career of each writer (Storm's Immensee, Turgenev's Sportsman's Sketches), and from the peak of their careers (Storm's Der Schimmelreiter, Turgenev's Fathers and Sons).

The greatest similarity between Turgenev and Storm can be found in their lyrical beginnings and in the decade following them. Towards the end of their literary careers their style takes on a different development. After experimenting with lyrics and drama, Turgenev turns to elaborating his narrative technique, whereas Storm's style gradually develops from the lyrical Novellen of his youth to highly dramatic Novellen in his subsequent career.

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INTRODUCTION

Three aspects of Distance will be examined in this thesis: spatial, temporal and psychical Distance.

These three aspects of Distance will be seen from the following points of view: 1) spatial, temporal and psychical Distance as motives in fiction, 2) psychical Distance as the writer's attitude to his creation, 3) psychical Distance in criticism.¹

Psychical Distance as the writer's attitude to the work he writes is usually closely connected with temporal Distance, i.e., with the lapse of time. Psychical Distance as a motive in fiction is often combined with, and enhanced by spatial Distance.

The abundant possibilities of cross-combinations of aspects of Distance lead to the main concern of this work: the writing technique.

The reader of this thesis is expected to see Distance not only as an object of investigation in this work but also as a criterion, as a touchstone, in the criticism of style.

Much attention will be paid to what is considered the perfection of art: the reduction of Distance to a minimum without losing it.²

¹It is assumed here that every reader is a critic, or, at least, a potential critic.

²Sometimes in this work "reduction of Distance" will be called "abolishing of Distance".

Some attention will be paid also to two different types of writer: the "possessed" and the "maker" and their different ways of Distancing.

It will be shown that the critics exhibit similar qualities in the process of Distancing and that they can be subdivided into two types which correspond to the "maker" and the "possessed."

The verb to distance and the semantically related adjectives or nouns denote detachment, or, rather, the process that leads to a more detached attitude and that comes with the intellectual comprehension of phenomena that had hitherto mainly appealed to the feelings.

The 'comparative' part of this work will concern itself mainly with comparing Th. Storm's and Turgenev's social status, their fates and their styles rather than with influences.

On the basis of Storm's two Novellen and on the basis of critical treatises devoted to them the reader's and the writer's psychology of aesthetic Distance will be investigated. The double nature of the device will also be examined.

Turgenev's Sportsman's Sketches and his Fathers and Sons will serve as examples for examining the writer's technique of Distancing.

CHAPTER I

POETA VATES AND THE "MAKER"

"Every trial is a drama", states Kathleen Freeman in the introduction to her collection of ancient Athenian forensic speeches.¹ Tracing the origins of the modern novel, Viktor Shklovskii comes to a similar conclusion. Law-court rhetoric was practised as early as the 5th century B.C. It developed the analysis of detail and psychological analysis and gives a true picture of what happened at the ancient Greek courts.²

It happened often that the accused was not able to make a defence speech before the court. Hence it was written by an advocate with rhetorical talent. The advocate had to adopt his client's expressions and his way of thinking because the client had to appear before the court, read his case and defend himself. A speech in a style that did not differ much from the colloquial language of the client was easier for him to read. This style would expound his case better than a speech in a different style would.

¹Kathleen Freeman, The Murder of Herodes (London: Macdonald & Co., 1946), p. 9

²Cf. Viktor Shklovskii, Khudozhestvennaia proza, Razmyshleniia i razbory (Moskva: Sovetskii pisatel', 1961), pp.90-94. (The following two paragraphs are a paraphrase of V. Shklovskii.)

Thus portraits of men were created that do not differ much from the portraits in realistic novels which also include imitation of speech. Many of the defence speeches could have served as a plot for a realistic novel dealing with domestic intrigues and ending in crime. The advocate, adapting his style to the diction of his client, puts on the mask of a narrator; his client becomes an object of his cognition. Most details of a novel are present here, but still, in V. Shklovski's opinion, the speech of defence is not literature; it is outside of literature. Contrary to literary practice, an invented detail of the story here is regarded as a lie deserving punishment.

Why should the advocate write a speech of defence for a client in a language the client himself can command, one could ask.

Apart from the advocate's better knowledge of law which enables him to stress in the story the points that could exonerate the accused, the advocate has another advantage: he is not involved in the crime or trespass committed. The position of an outsider enables the advocate to see things more clearly and to bring order into the diffuse account of the accused. It enables him to discern and to select the important from the unimportant details in the culprit's story and thus to make an adequate speech of defence for the client.

The ancient advocate selected and arranged his material much as an artist would do, yet his creation exists as a

defence speech to be applied for a certain purpose only once, whereas a creation of art does not. Furthermore, the advocate is prevented from invention: his truth exists as a particular, singular truth, not as a generalized human truth as found in literature.

The element of invention places a man of letters in a position entirely different from that of an advocate. Invention excludes the writer to a large extent from team-work. But no matter how subtle or private the writer's visions or dreams may be, he is bound to find the means to convey them to the reader intelligibly on his own. More than any other person, the writer must be able to examine his thoughts from the reader's point of view, i.e. to see them with the eyes of a potential reader and to express his subjective experiences in an objectified way. On the writer's part such an approach to his work can be called aesthetic Distance.

In his essay "Psychical Distance as a Factor in Art," Bullough suggests a device of Distance which facilitates the understanding of works of art: "...the cutting-out of the practical sides of things and of our practical attitude to them..."³ This approach to Distance allows the writer to diminish Distance in art considerably without losing it: no

³Edward Bullough, "Psychical Distance as a Factor in Art", in ed. Marvin Levich, Aesthetics and the Principle of Criticism (New York: Random House, 1963), p. 235.

matter how personal or emotionally coloured a piece of literature may be -- "It has been cleared of the practical, concrete nature of its appeal, without, however, losing its original constitution."⁴

From this point of view, the reader and the drama spectator are included in the process of Distancing as well. Since art, according to E. Bullough, is supposed to give no practical, immediate benefit, it also obliges the reader or spectator not to take a work of art personally, i.e. not to identify himself with one of the heroes. The reader should remain capable of giving his judgement about the heroes of the work he is reading, and, consequently, on its author's talent. As Bullough puts it:

Distance... is obtained by separating the object and its appeal from one's own self by putting it out of gear with practical needs and ends. Thereby the 'contemplation' of the subject becomes alone possible. But it does not mean that the relation between the self and the object is broken to the extent of becoming 'impersonal.'⁵

E. Bullough quotes the example of a husband who has cause to be jealous about his wife when witnessing a performance of Othello.

⁴Ibid., p. 237

⁵Ibid., p. 236

...by a sudden reversal of perspective he will no longer see Othello apparently betrayed by Desdemona, but himself in an analogous situation with his own wife. This reversal of perspective is the consequence of the loss of Distance.⁶

The psychical principles of perception and of appreciation of art show a parallel to the principles of creative expression. A too strong, too acute feeling is an impediment to its own expression. Like with Cordelia in King Lear, it says nothing. For such situations man's experience has produced formulas like the German Abstand gewinnen -- to gain Distance which includes a lapse of time that brings along Verklärung -- illumination, transfiguration. The two possibilities of translation of the German word Verklärung suggest that the usage of one word can carry some aspect of the meaning of the other as well. In other words, a certain degree of transfiguration is attached to illumination and vice versa. Asked about her feelings for her father, whom she truly loves, Cordelia refuses at first to talk about them. The most obvious reason for this is certainly that Cordelia feels words could not express her true feelings - they are "beyond words." There are three possibilities in Cordelia's situation: 1) to remain mute, to love and to suffer silently; 2) to show her love by her deeds when an opportunity is given; 3) to "compromise" with words and express her feelings by choosing the most suitable expressions, which Cordelia finally does.

⁶Ibid., pp. 238-239

René Wellek and Austin Warren distinguish two archetypes of homo scriptor, the writing man: the "maker" and the "possessed." The first is the "primarily trained, skilful, responsible craftsman;" the second, the possessed (poeta vates), was originally the shamman, later he becomes the romanticist, expressionist, surrealist. The "makers" belong to classical periods. Wellek and Warren do not consider the two archetypes as being mutually exclusive in a writer.⁷

Cordelia, if she were a writer or a poet, would belong to the poeta vates type, approaching her work with a critical attitude to words.⁸ Her main goal would be a faithful presentation of truth, her main handicap, an acute feeling that words are "loaded" with the experiences of other men, which are not identical with her own experiences.

The maker seems to have a more detached attitude towards the semantic values of words, which leaves him more freedom to concentrate on form. On the other hand, the "possessed" finds a new identity of himself in words after his "struggle" with them. Thus the poeta vates seems to win his Abstand with a much larger share of "transfiguration."

Since both types of the homo scriptor are not mutually

⁷Cf. René Wellek and Austin Warren, Theory of Literature (New York: Harcourt & Brace, 1956), pp. 85-86.

⁸Provided her attitude is not a transient mood, or, rather indignation against her sisters' ebullient use of praises.

exclusive, and since both of them deal with connotative expressions, only few works show these distinctive characteristics clearly.

Works in the literary form of autobiographies or confessions are most liable to reveal the main principles of an author's creative process. Dostoevski's Zapiski iz podpol'ia and Turgenev's Dnevnik lishnego cheloveka offer an opportunity to trace more closely two different principles of writing. Dostoevski's narrator shows some exaggerated traits of the "possessed," whereas Turgenev's narrator is inclined to adapt to the "maker's" way of thinking. Apparently a different way of writing demands from the reader a different approach to Distancing which is impossible for the writer to control after a work of art has been written.

Only the situation of oral narrative which answers man's primary need of communication, the need to exert influence, to make an impression, offers all the possibilities of control of the listener's Distance to an object presented in the story. But even here the success of controlling Distance depends on the listener's cooperation, i.e., on his opinion about the presented object which is betrayed by gestures, facial expression or one-word answers. It follows therefore that the situation of such oral narrative cannot support a great number of listeners.

Of some interest from this point of view is the relation between the biblical prophets and the kings of Israel. Instead of directly announcing God's will, the prophet sometimes addresses the king with a parable and in that way

"causeth the king to be his own judge." Such an example is Nathan's parable which deals with a rich and a poor man who are modelled on King David and Uriah the Hittite who was sent to war by David. After Uriah was killed in the war, King David took Uriah's only wife to be his wife. Accordingly in the parable we read:

...There were
two men in one city; the one rich, and the other poor.

2 The rich man had exceeding many flocks and herds:

3 But the poor man had nothing, save one little ewe lamb, which he had bought and nourished up: and it grew up together with him, and with his children; it did eat of his own meat, and drank of his own cup, and lay his bosom, and was unto him as a daughter.

4 And there came a traveler unto the rich man, and he spared to take of his own flock and of his own herd, to dress for the wayfaring man that was come unto him; but took the poor man's lamb and dressed it for the man that was come to him.

5 And David's anger was greatly kindled against the man; and he said to Nathan, As the Lord liveth, the man that has done this thing shall surely die:

6 And he shall restore the lamb fourfold, because he did this thing, and because he had no pity.

7 And Nathan said to David, Thou art the man.
13 And David said unto Nathan, I have sinned against the Lord. And Nathan said unto David, The Lord also hath put away thy sin; thou shalt not die.⁹

The three words of Nathan: "thou art the man," reverse David's perspective to introspective self-examination. The masked intention of the story reveals itself, and the story becomes a different story to David -- it becomes his story. For a few moments he loses Distance to his past, but with the words: "I have sinned against the Lord," begins a

⁹Old Testament, II Samuel XII, 1-7, 13.

new phase of this event -- David's catharsis which ends with a new psalm.¹⁰

The term catharsis is used here in the moral sense according to Lessing's definition as Verwandlung der Leidenschaften in tugendhafte Fertigkeiten.¹¹ David's words "I have sinned against the Lord" indicate that he fears God, that he is penitent and ready to become virtuous. Yet the difference here is that Lessing proceeds from the theatrical situation, i.e., he defines the term catharsis with a view to the theatre audience which is able to keep Distance from pity or fear conveyed to it by the fates of tragic heroes. There is no clue which indicates whether David took Nathan's parable "aesthetically," i.e., as a story told in allegorical terms. His impulsive response rather suggests that he took it as a true account of facts which had occurred in his kingdom. But even if David failed to realize the allegorical character of the story and did not keep "aesthetical" Distance from it, allegory did not fail to preserve his "personal" Distance to the story as long as he was not told the fatal words: "Thou art the man."

In theatre these two grades of Distance work in a somewhat different way: the relative character of stage performance which is accepted and realized by every member of the audience induces the spectator to keep "aesthetical Distance" to the play, failing only when the spectator becomes aware of too strong "personal traits" in the play, as shown by

¹⁰Cf. Old Testament, Psalm LI.

¹¹G. E. Lessing, Gesammelte Werke (Berlin: Aufbau-Verlag, 1954), VI, 399.

E. Bullough in his example of a suspicious husband watching the performance of Othello (see above, pp. 4-5). N. Gogol in his Revizor counts on "aesthetical Distance" when he lets a character of the play ask the audience: "Chemu smeetes'? nad soboiu smeetes'!"¹² Here such a question rather reminds the spectator of the "relativity" of the stage performance.

The theatrical, "unreal" atmosphere which holds the situation's dramatic appeal to the spectator in abeyance¹³ suspends possible impulsive actions, transforming them to obligations which Lessing calls "readiness to be virtuous."

Apparently Lessing, defining the term catharsis, is keeping in mind the spectator's dynamic character who, like King David, compromises himself in expressing his feelings spontaneously and in that way obliges himself to do certain deeds.

Aristotle's laconic definition of the function of catharsis in tragedy [which is "...by means of pity and fear effecting its purgation of these emotions"¹⁴] can be interpreted in a way that differs from Lessing's definition.

A. S. Vygotskiĭ, speaking of partial feelings which do not tend to express themselves spontaneously (as a reaction to the events in the drama) and thus can reach a high

¹²N.V. Gogol, Polnoe sobranie sochineniĭ (Leningrad: Izdatelstvo ANSSSR, 1951), IV, 94.

¹³Cf. Bullough, op. cit., p. 237

¹⁴Aristotle, On the Art of Fiction, ed. L.J. Potts (Cambridge: Cambridge University Press, 1968), p. 24

degree of intensity, mentions the double nature of human feelings. A feeling is likely to provoke a contrasting feeling that annihilates the former and itself. This is the process Vygotskiĭ calls catharsis.¹⁵ It is the kind of catharsis characteristic of the contemplative type of spectator who is capable of anticipating opposition in a course of events. Shakespeare's Hamlet is an example of such a character.

The two conceptions of Aristotle's definition were known long before modern psychoanalysis began. R. Alewyn writes:

Über Inhalt und Absicht der tragischen Belehrung neigen sich die Meinungen mit einiger Deutlichkeit nach zwei Richtungen: In der aktiveren, handfesteren Gesinnung des Protestantismus warnt die Tragödie durch die Vorführung der schlimmen Folgen vor Ungehorsam und Überhebung gegen Gott und erreicht Besserung durch Belehrung. Bei den mehr contemplativen Humanisten gewöhnt sie durch häufige Vorführung an das Anschauen und damit an das Ertragen von Leid und Unglück. Diese stoizistische Auffassung gewinnt langsam die Oberhand und bemächtigt sich im 17. Jahrhundert der Poetiken.¹⁶

Obviously the "maker's" type of homo scriptor corresponds to the contemplative type of the reader or theatre spectator, whereas the poeta vates, the 'possessed' belong to the dynamic character. The first predominated with strict rules and order in the classical periods, the second -- in the period of romanticism with dionysiac, unrestrained creative impulse. The period of realism seems to have brought to 'coexistence' both types by its positivistic Weltanschauung

¹⁵A.S. Vygotskiĭ, Psikhologiya iskusstva (Moskva: "Iskusstvo", 1965), pp. 274-279.

¹⁶Richard Alewyn, Vorbarocker Klassizismus und griechische Tragödie (Darmstadt: Wiss. Buchges., 1962), p. 6.

which will be taken into consideration when analysing Th. Storm's transition from romanticism to more realistic genres, and in Turgenev's works.

CHAPTER II

DISTANCE AS MOTIVE IN FICTION AND AS A

STYLISTIC DEVICE

(As Seen in Storm's Immensee)

About one fifth of the titles of Storm's Novellen suggests either a fixed place and a familiar sheltering inside, on the one hand, or, on the other hand, the distant unknown outside. The 'inside' titles slightly outnumber the 'outside.' (Am Kamin, Aus dem eigenen Leben, Beim Vetter Christian, Im Brauerhause, Im Nachbarhause links, Im Saal and Im Schloss are opposed by Abseits, Drüben am Markt, Von jenseits des Meeres, Draussen im Heidedorf). Von heute und ehedem suggests the polarity of present and distant times. Spatial, temporal and psychical Distance plays in effect an important part in Storm's stories.

In Immensee it is not too conspicuous at first glance that Distance or the 'loss' of Distance is the writer's main attitude to the events in the story. Nevertheless the characters' dialectic mentalities, especially those of the main character Reinhard, oscillating in the polarity of Distance and familiar nearness, are the main motives, the moving forces in the story.

The story, framed by the description of an old gentleman's remembering his past, gains, in this way, much credibility. This image of der Alte ruminating on his youth justifies the series of unmotivated Stimmungsbilder, for not all of the

motivations of the characters' actions are attainable to the writer -- they are with the mysterious old man or rather with his memory.

The reminiscences of the old gentleman dwell on the highlights of his life. We see him first as a boy of ten with his playmate -- a girl of five called Elisabeth. Seven years later, going to the university, he takes leave from his girl. Reinhard's university life brings estrangement between him and Elisabeth. Elisabeth is courted by Reinhard's schoolfriend Erich and marries him. The story ends with Reinhard's visiting of the couple and his departure for good.

Already in the beginning of the story a movement from the familiar towards the unknown, inviting Distance is perceptible. Reinhard, then a boy of ten, is telling Elisabeth a story which is rejected by her since she has heard it from him a few times over and knows it by heart. Reinhard tells her another story. Gradually the children's imagination transfers them to India. Plans are made to go to India when they will grow up. Reinhard's remark: "Es wird doch nichts daraus werden: du hast keine Courage"¹ can be taken as a foreboding of his failure to marry Elisabeth in the future. "Altogether, the notion of Entfernung, of the Distant and unat-

¹Theodor Storm, Sämtliche Werke (Berlin, Darmstadt; Tempel-Verlag, 1963), I, 20. (Throughout the following chapters unexplained page references will be to Th. Storm's Sämtliche Werke quoted above, either volume I or volume II.

tainable, is everywhere present in Immensee,"² observes McCormick. He points out the vain search for strawberries and Elisabeth's struggling through the dense undergrowth in the wood trying to catch up with Reinhard, whereas Reinhard does not notice it at first. These symbolic forebodings constitute a somewhat gloomy, though not quite perceptible, background to the untroubled friendship of the two adolescents in their Zusammengehörigkeit.

Far away from home in a Ratskeller of a university town Reinhard's proneness to the 'Distant and unknown' manifests itself once more. The 'Distant and unknown' is represented here by a "Zithermädchen mit seinen zigeunerhaften Zügen" (I, 25), who brings dramatic tension into the story which hitherto consists mainly of symbolic Stimmungsbilder.

..."Für den spiel ich nicht", sagte sie [das Zithermädchen]. Reinhard sprang mit dem Glase in der Hand auf und stellte sich vor sie.

"Was willst Du?" fragte sie trotzig.

"Deine Augen sehen."

"Was gehn dich meine Augen an?" (I, 26)

Yet she drinks Reinhard's toast to her beautiful eyes. The song the Zithermädchen sings is of great importance to the further psychological motivation in the story.

Heute, nur heute
Bin ich so schön;
Morgen, ach morgen
Muss alles vergehn!
Nur diese Stunde
Bist du noch mein;
Sterben, ach sterben
Soll ich allein. (I, 26)

²E. A. McCormick, Theodor Storm's Novellen (Chapel Hill: The University of Carolina Press, 1964), pp. 4-5.

When the song has ended, Reinhard is stirred up by his friend who has come to tell him that there are some Christmas gifts from home in his room. Reinhard forgets his exotic beauty and starts for his room, the Zithermädchen tries to hold him back.

...'Bleib!' rief sie und sah ihn vertraulich an. Reinhard zögerte. 'Ich kann nicht', sagte er " (I,27). As McCormick points out, in this departure scene Reinhard exhibits... "no small measure of the loyalty and devotion to his past which we expect of him in the light of earlier events in the story."³

Yet the "langsam" way of Reinhard ascending the stairs of the Ratskeller while the girl turns away, indicates that an inner struggle is going on within Reinhard. In the girl's song, the "Distant and unknown" has touched upon traits familiar to every human being: transitoriness and loneliness. The girl's attempt to hold Reinhard puts these general notions on a personal basis in the relationship between him and the girl. In the story Im Schloss, Storm has one of his characters state: "Liebe ist nichts als die Angst des sterblichen Menschen vor dem Alleinsein " (I,252). From this point of view the Ratskeller scene motivates not only Reinhard's slow ascending of the Ratskeller stairs, but also his further relation-

³Ibid., p. 9.

ship with Elisabeth.⁴

With the Christmas presents Reinhard finds two letters -- one from his mother and one from Elisabeth. He learns from Elisabeth's letter that a development, parallel to his own in some respects, has begun with her: his school friend Erich is courting her. Like Reinhard, Elisabeth keeps aloof from the "Distant and unknown." On Erich's painting her picture against her will she remarks: "Es war mir recht zuwider, dass der fremde Mensch mein Gesicht so auswendig lernte " (I, 26). The letter ends with a slight suspicion of Reinhard's "faithlessness." But Reinhard seems to have found his way back to the "familiar past" -- the verse he mutters to himself confirms it:

Es wäre fast verirret
Und wusste nicht hinaus
Da stand das Kind am Wege
Und winkte ihm nach Haus! (I, 28)

The impact of university life with its Ratskeller happening emerges when Reinhard visits home at Easter:

"Am Morgen nach seiner Ankunft ging er zu Elisabeth.
'Wie gross du geworden bist', sagte er, als das
schöne Mädchen ihm lächelnd entgegenkam. Sie errötete,

⁴Cf. Marta Aczel, Frauengestaltung bei Theodor Storm (Quakenbrück: Handelsdruckerei C. Trute, 1935), p. 66.
"Wir wissen schon, dass die Fremdheit dem Dichter als ein besonderer Reiz seiner Mädchengestalten gilt; immer wieder treffen wir Männer, die wie verzaubert sind von dem unzugänglichen Geheimnis. Wo dies Geheimnis nicht nur die Zartheit der Erscheinung romantisch verklärt, sondern auf wirklicher Fremdheit, Unmöglichkeit des Verstehens beruht, wirkt es auf den Mann als unheimliche, zerstörende Macht, die ihn aus der Bahn zu werfen droht und wirklich wirft, wenn er sich von dem Zauber nicht befreien kann. Dabei bringen sie ungewollt und unabänderlich solche Wirkung hervor."

aber sie erwiderte nichts; ihre Hand, die er beim Willkommen in die seine genommen, suchte sie sanft zu entziehen. Er sah sie zweifelnd an; das hatte sie früher nie getan; nun war es, als trete etwas Fremdes zwischen sie. Das blieb auch, als er schon länger dagewesen und als er Tag für Tag immer wiedergekommen war. Wenn sie allein zusammensassen, entstanden Pausen, die ihm peinlich waren und denen er dann ängstlich zuvorkommen suchte. Um während der Ferienzeit eine bestimmte Unterhaltung zu haben, fing er an, Elisabeth in der Botanik zu unterrichten, womit er sich in den ersten Monaten seines Universitätslebens angelegentlich beschäftigt hatte. Elisabeth, die ihm in allem zu folgen gewohnt war, und überdies lehrhaft war, ging bereitwillig darauf ein." (I,30)

Now it is mainly habit in their relationship that holds them together. The etwas Fremdes which in a 'flash of time' has shown its familiar side to Reinhard in the Ratskeller, is "hovering" over Elisabeth with obliging officiousness in the person of Erich. Both share equally in the responsibility for their separation: subconscious preoccupation is attributed to Reinhard and material expediency, backed up by an old and poor mother, to Elisabeth. Yet these reasons are not sufficient to break their spiritual Zusammengehörigkeit which is shown in the chapters Immensee, Mein Mutter hat's gewollt and Elisabeth.

When Reinhard visits Erich and Elisabeth at their estate Immensee, Elisabeth is shown from a Distance, at first not recognizing Reinhard, and this contrasts with her warm enthusiastic greeting. Erich emphasises this contrast beginning, unlike Elisabeth, with the "near and familiar," ending with the "Distant": "Und nun wir ihn haben," sagte er, "nun lassen wir ihn so bald nicht wieder los. Er ist so lange draussen gewesen; wir wollen ihn wieder heimisch machen. Schau nur, wie fremd und vornehm er aussehen worden ist " (I,37).

Erich, a practical and lovable husband, does not share the spiritual interests of Elisabeth and Reinhard; he does not understand them. In balanced proportion, succeeding one another, scenes showing Elisabeth's and Reinhard's Zusammengehörigkeit, their formal separation, Erich's lack of understanding in spiritual matters, his aristocratic aloofness to folklore, Reinhard's loneliness pass before the reader.

Reinhard prefers to answer Elisabeth's remarks to Erich's:

' Wer hat doch aber diese schönen Lieder gemacht?' fragte Elisabeth. 'Ei', sagte Erich, 'das hört man den Dingen schon an; Schneidergesellen und Friseure und derlei luftiges Gesindel'. Reinhard sagte: 'Sie werden nicht gemacht; sie wachsen, sie fallen aus der Luft, sie fliegen übers Land.' (I,39)

While Elisabeth holds the sheet of the poem beginning with the words:

Meine Mutter hat's gewollt,
Den andern ich nehmen sollt... Reinhard feels her

hand trembling (I,40).

In the evening Reinhard goes to the lake and swims to a water lily he has noticed a few days ago. Entangled in seaweed, he gets scared and swims back to the shore -- a final symbolic summary of his failure to marry Elisabeth.⁵

Erich's lack of understanding, his not belonging to the Zusammengehörigkeit shows once more in his: "Das versteht wieder einmal kein Mensch! ...Was tausend hattest du mit der Wasserlilie zu tun?" Elisabeth reacts differently when Reinhard mentions the past they shared together:

⁵Cf. McCormick, op. cit., p.5.

Sie nickte stumm; aber sie schlug ihre Augen nieder und sah nur auf das Kraut, das er in der Hand hielt. So standen sie lange. Als sie die Augen gegen ihn aufschlug, sah er, dass sie voll Tränen waren. (I,43)

During the few days at Immensee Reinhard and Elisabeth live in bliss sharing common memories. Reinhard is awakened from this bliss by a knife-grinder singing the Ratskeller song:

Sterben, ach sterben
Soll ich allein! (I,44)

This time it is symbolising the loneliness of both -- Elisabeth and Reinhard.

When early next morning Reinhard sets out quietly, Elisabeth comes down the stairs to bid him good-bye. "'Du kommst nicht wieder', sagte sie endlich, 'Ich weiss es, lüge nicht; du kommst nie wieder'. -- 'Nie', sagte er." In these last words the polarity between the known, confined and familiar of the past shows up in dramatic tension with the eternal, unknown 'never' of the future. Reinhard sets out into "die grosse, weite Welt " (I,45).

As an Erinnerungsgeschichte, the story never loses sight of Reinhard; it is, in fact, written from his point of view. Of some interest might be the gradual change of the Alte remembering his youth up to the time when Reinhard was ten years old. The Alte, looking at Elisabeth's picture, is taken back to the time of his youth. Elisabeth approaches him as a girl of five, calls him by his name. Since then he is referred to as Reinhard. After he has parted with Elisabeth for good he is der Alte again.

There is little humour and less irony in the story, yet one does not miss it here. The story, as mentioned above, passes in a haze of apparently unmotivated Stimmungsbilder which are reminisced by the Alte in seclusion. If in the introduction he had been set before a group of listeners as a story-teller he would have been obliged, even if not interrupted by the listeners, to refer to many questions of how and why, and perhaps to see himself (if the story was told in the first person) and his heroes as well in the light of distancing irony.⁶

Only once a detached approach to the young hero breaks through in a comment full of 'Selbstironie' showing the young hero from the point of view of an old man's Verklärung. In his memory the Alte has arrived at the point where Elisabeth is scolded by the schoolmaster. Reinhard tries to draw the teacher's attention to himself. He does not succeed.

Aber Reinhard verlor alle Aufmerksamkeit an den Geographischen Vorträgen; statt dessen verfasste er ein langes Gedicht; darin verglich er sich selbst mit einem jungen Adler, den Schulmeister mit einer grauen Krähe. Elisabeth war die weisse Taube; der Adler gelobte an der grauen Krähe Rache zu nehmen, sobald ihm die Flügel gewachsen sein würden. Dem jungen Dichter standen die Tränen in den Augen; er kam sich sehr erhaben vor [underl. mine]. (I, 20)

⁶Cf. Storm's ghost story Am Kamin. The lack of irony on the story-teller's part is balanced by the ironic remarks of the listeners who are by this means trying to overcome their horror. From our point of view it could be regarded as a "contest" between irony and "non-irony." Non-irony wins and explains the reasons for its 'victory': "Wenn wir uns recht besinnen, so lebt doch die Menschenkreatur, jede für sich, in fürchterlicher Einsamkeit; ein verlorener Punkt in dem unermessenen und unverstandenen Raum; aber mitunter dem Unbegreiflichen und Ungeheuren gegenüber befällt uns plötzlich das Gefühl davon: und das, dächte ich, wäre etwas von dem, was wir Grauen zu nennen pflegen." (I, 161)

From the stylistic point of view a minimum of Distance is accomplished by the rare use of comparisons in the story. The scarceness of anything that suggests comparison (simile, metaphor, metonymy etc.) conveys to the characters and situations of the story an archetypical tinge.

A similar result is achieved in the description of nature in Immensee. The forest scenes are described by a mind undiscerning of its surroundings:

Ein Tannengehölz musste zuerst durchwandert werden; es war kühl und dämmerig und der Boden überall mit feinen Nadeln bestreut. Nach halbstündigem Wandern kam man aus dem Tannendunkel in eine frische Buchenwaldung; hier war alles licht und grün, mitunter brach ein Sonnenstrahl durch die blätterreichen Zweige; ein Eichkätzchen sprang über ihren Köpfen von Ast zu Ast. --Auf einem Platze, über welchem uralte Buchen mit ihren Kronen zu einem durchsichtigen Laubgewölbe zusammenwuchsen, machte die Gesellschaft Halt." (I, 21)

There are no shapes or contours perceptible in the forest description. The Geist der Erzählung⁷ does not try to arrange the impressions of the young heroes into scenes of tangible contours. With the infallibility of a somnambulist it chooses the correct adjectives to express the mood that a wood conveys. A series of impressions passes before the reader changing with the change of scenery. Kühl und dämmerig, Tannendunkel is succeeded by licht und grün, blätterreichen

⁷Expounding the author's unrestricted freedom to write of logical and illogical events, Wolfgang Kayser uses this term quoting it from Thomas Mann's Der Erwählte. Practically, it implies that the author is "unumschränkter Herr über Ort und Zeit... Er kann was der Gedanke kann, seiner Darstellung kommt keine reale Beschränkung in den Weg; für seine Szene gibt es keine physische Unmöglichkeit; er kann was die Natur kann und der Geist." Wolfgang Kayser, "Wer erzählt den Roman?" in Klotz, Volker, Zur Poetik des Romans (Darmstadt: Wiss. Buchges., 1965), pp. 214-215.

Zweige, Sonnenstrahl. There is a suggestion of shape when viewing the forest from a Distance (Saum des Waldes), but as soon as the forest is viewed from within, all shapes disappear (with the exception of Laubgewölbe, implying a limitation from above).

The nominal compounds like Tannengehölz, Tannendunkel, Buchenwaldung, Laubgewölbe representing collective names might be taken, in another context, as abstractions which keep one more aloof from close contact with the things they connote than names of more concrete character would do. This is linked with the ability of most expressions to abstract and to connote at the same time. Marshall MacLuhan is referring to their ability to abstract when he maintains: "Language does for intelligence what the wheel does for the body. It enables them to move from thing to thing with greater speed and ever less involvement."⁸

From the artist's point of view, these nominal compounds have really the value of abstractions, suitable for depicting the two young heroes' surroundings which correspond to their feelings and their state of mind and, moreover, facilitating an easy flowing language. From Reinhard's point of view, if it is possible to talk of a point of view at all here, very few items are discerned, whereas there is only one way in his position (he is walking through the wood) to

⁸Marshall McLuhan, Understanding Media: The Extension of Man (Toronto: McGraw-Hill, 1968), p. 83.

gain Distance from his surroundings: to single out objects and to discern their shapes. In the description of the wood that Storm gives us, Reinhard's direct 'seeing-feeling' relation to the wood outweighs the distanced 'seeing-discerning' relation. This is achieved by the predominance of 'emotion-loaded' attributes of subjective character and collective names. They achieve a concord between the hero and the Geist der Erzählung as well -- a concord on different levels which leaves the minimum of Distance that the art of fiction is able to accomplish. This Distance is hidden in the conscious approach to words and language on the artist's part, or, perhaps, in language itself.⁹

Any effort to create some forms out of the confused mass of the forest or to draw some comparisons would reveal the distancing effect of the author's conscious approach -- it would create a point of view. Any comment on the heroes' feelings would create an author-hero relationship that would cause a more detached attitude in the reader to the heroes as well. The heroes' feelings, their states of mind, are either implied (as mentioned above) by the style of narration, or can be gathered from their conversation: "'Hier ist es einsam', sagte Elisabeth," or, "'Mir graut', sagte sie" (I,23). The author's presence is reduced here to the laconic sagte or fragte or to the sketchy descriptions of the heroes' actions.

⁹Language, as means of expression.

All sensory perceptions are left 'floating,' they are not attributed to the heroes; the author obviously eschews them as well. Yet in the midst of such 'impersonal' passages of 'floating' scenery the author sometimes allows the hero to 'open his eyes' to see a certain object clearly in its vividness. The function of such passages will be discussed below.

Before Reinhard and Elisabeth lose their way, an intensification of adjectives suggesting confusion is perceptible: undurchdringliche Baumschatten, dichtes Gestrüpp, Wirrnis der Kräuter, überall durcheinander (I,22-23). When they realize that they lost their way, they stop, their attention heightens, and some larger shapes emerge out of the mass of the wood (überhängende Buche, Baumstumpf). This shows that the Erzählgeist follows their mood very closely without betraying its presence. Then it surrounds the recklessness of youth (wir finden die andern schon) by kleine goldglänzende, stahlblaue Fliegen which is succeeded by the more indefinite Schwirren and Summen (I,24), and some other acoustic effects. Scarcely any adjectives indicating direction are given while Reinhard and Elisabeth are wandering around in the wood.

The reader is involved in the heroes' rambling walk, he is involved in the seeing-feeling relation to the wood as much as the heroes are, because there is no point of view given. The Geist der Erzählung has the reader perceive the woodland-scenes on the same level of awareness as the heroes experience them. A comment from a particular point of view would disperse the charm of illusion here; it would equal an

awakening from a dream.

Reinhard's Er alternates freely with Man in Immensee. The Man-Form is applied whenever an avoidance of a viewpoint is required thus preventing a dynamic development and restricting Immensee to a series of Stimmungsbilder.

Referring to Immensee F. Stuckert writes:

Der dünne Gehalt entspricht aber nicht dem hohen Formvermögen, ja, der Zwang zur Einhaltung des Stiltypus engt die Kraft des Formvermögens künstlich ein.

...Die Grundform der frühesten Novellenkunst Storms ist das in sich geschlossene Bild. Alles, was diesen Bildcharacter beeinträchtigen und das Ruhende im Sinne einer vorwärtstreibenden Handlung in Bewegung setzen könnte, wird bewusst ausgeschlossen.

...Gerade solche Entscheidungen, die starke dynamische Kräfte in sich enthalten, werden in das Dunkel des Hintergrundes zurückgeschoben. Das Wesentliche ist für Storm nicht der epische Vorgang, sondern die einmalige "Situation."¹⁰

Criticising one of Heyse's stories in a letter of May 8, 1855, Storm brings to light his own goals:

...die Gespräche der Liebenden möchte ich an einzelnen Stellen etwas naiver empfunden haben, ein wenig bedeutender; ich meine so, dass ein einzelnes scheinbar unbedeutendes Wort doch in dem Leser wo möglich eine Reihenfolge dahinterliegender Vorstellungen, Gedanken oder Vorgänge eröffnet.¹¹

The result of this striving is not always only ..."künstlerische Geschlossenheit...mit einem schwerwiegenden Verlust an Lebenswirklichkeit erkaufte."¹² Immensee concerns

¹⁰Franz Stuckert, Theodor Storm (Tübingen: Max Niemeyer, 1952), p. 99.

¹¹Storm, Briefwechsel, ed. C.A. Bernd (Berlin: E. Schmidt, 1969), p. 23.

¹²Stuckert, op. cit., p. 98.

itself with another type of reality: the reality of the sub-conscious. The story deals with a passive awakening of consciousness, omitting the 'struggle of life,' subduing its noise. The author confronts his hero with faits accomplis. He listens carefully in 'perfect silence' from a 'respectful' Distance to the response of Reinhard's conscious and sub-conscious feelings, noting and providing for every gesture and utterance a contrasting background.

The first symbolic episodes that imprint themselves upon the reader's memory are: Elisabeth's struggling through the undergrowth in the wood trying to catch up with Reinhard, their vain search for strawberries. These episodes are not forgotten quickly.

The importance of this little scene for the atmosphere of the story, " writes McCormick, "is, then, obvious, although it is difficult to say exactly how the Stimmung is created. By adding the account of the children's struggle to stay together, by placing the scene in a solitary spot of the forest and suggesting thereby that the conflict is and will remain a personal one (i.e., not really dependent for its outcome on others: Erich, Elisabeth's mother, etc.), and finally by repeating such symbolic actions in modified form throughout the remainder of the Novelle... ¹³

These inferences are of the same value for the reader as well as for the hero, i.e., both are in a position to make similar inferences. The reader is in a position to discover another device that emphasizes these episodes -- the stylistic device.

¹³McCormick, op. cit., p. 5.

It should be noted that, for the first time in the story, an episode is related from Reinhard's point of view.

Bald aber hörte er Elisabeth hinter sich seinen Namen rufen. Er wandte sich um. 'Reinhard!' rief sie, 'warte doch, Reinhard!' Er konnte sie nicht gewahr werden; endlich sah er sie [underl. mine] in einiger Entfernung mit den Sträuchern kämpfen; ihr feines Köpfchen schwamm nur kaum über den Spitzen der Farrenkräuter. (I,22)

Here is a clear-cut, vivid picture seen by Reinhard among 'floating' contours of images and 'paralysed' sounds that are not presented from any particular point of view. A similar effect is accomplished by Elisabeth's question: "Wo bleiben denn aber deine Erdbeeren?" (I,23).

Here the reader can detach himself from the impressions he shares with the heroes only by approaching them from the author's point of view, i.e. by the conscious approach to language and style -- an approach that is a matter of course in lyrics.

In the Weihnachtspaket scene Storm applies the same methods to contrast and to heighten the impression made by the parcel and Elisabeth's letter.

Out of the light of the Ratskeller Reinhard comes into the twilight of the street. Here the impersonal description of sounds predominates, carried out by the impersonal Man (hörte man), the substantivating of sounds (Geräusch, Kinderstimmen, scheltende Stimmen, Mädchenstimmen), and the passive voice (wurde...aufgerissen, wurde...gesungen). As in the forest scene, a negation precedes the main happening that all attention is focused on: "Reinhard hörte sie nicht..." (I,27).

"Ein süßser Duft schlug ihm entgegen; das heimelte ihn an, das roch wie zu Haus der Mutter Weihnachtsstube " (I, 27). For the first time, as Reinhard's reaction to the sweet smell of cakes, a description of his feeling is given here; one statement can even be taken as interior monologue: "...das konnte niemand anders als Elisabeth getan haben."

The style is getting more complicated as Reinhard's experiences become more dramatic and complex. There is a great difference between the naive description of the children's emotions: "Der Kleinen kam das Weinen nahe. 'Mach nur nicht so böse Augen', sagte sie..." (I, 20), or: "Die Jungen machten allerlei schelmische Gesichter " (I, 22). and the description of Reinhard's thoughts and emotions after the Ratskeller happening.

The story proceeds from naive Dichtung to sentimentalische Dichtung. It might be divided into two parts -- the naïve and the sentimental, the latter beginning with the chapter Immensee. The sentimental part is written in a different style, from a different point of view: many more comparisons, psychological observations and Reinhard's thoughts are presented in the second part.

Yet these elements, as was implied above, gradually begin to appear in the first part. After the Ratskeller scene and the Weihnachtspaket experience the first psychological observation appears in the story: "Das Kind sah mit einem scheuen Blick zu ihm hinauf; es schien solcher Freundlichkeit ungewohnt und nichts darauf erwidern zu können " (I, 29).

Along with this observation one of the first comparisons appears: "Reinhard machte die Tür auf und leuchtete ihr, und nun flog die Kleine wie ein Vogel [underl. mine] mit ihren Kuchen die Treppe hinab und zum Hause hinaus "(I,29). This comparison obviously emphasizes that Reinhard does not belong to 'innocent nature' any more; it shows the Distance between him and the child. In the chapter Die Kinder, the descriptions of Elisabeth and Reinhard as children show no such comparisons. This proves once more that the author writes from Reinhard's point of view, adapting the style to Reinhard's spiritual and mental development, without betraying his presence by comments on Reinhard's thoughts. Even the comment on the estrangement between Reinhard and Elisabeth, though formally written from the author's point of view, does not exceed Reinhard's power of observation, his range of knowledge or his power of judgement: "...ihre Hand, die er beim Willkommen in die seine genommen, suchte sie sanft zu entziehen. Er sah sie zweifelnd an; das hatte sie früher nicht getan; nun war es als trete etwas Fremdes zwischen sie " (I,30).

Thus the author enters the story gradually and unnoticeably with Reinhard's awakening consciousness, confining himself to playing the part of a mediator between the reality that surrounds Reinhard and his perception of that reality.

In the chapter Immensee Reinhard's portrait is given for the first time in the story:

...ein junger Mann mit kräftigem, gebräuntem Antlitz. Mit seinen ernsten grauen Augen sah er gespannt in die Ferne, als erwarte er endlich eine Veränderung des einförmigen Weges, die jedoch immer nicht eintreten wollte. (I, 34)

By this portrait the author is drawing a line between himself and the hero who has become a feeling and thinking personality after a lapse of years. The comparison made in the description of Reinhard's state of mind (his impatience) and the detailed description of the scenery seems to reinforce this notion. Yet the author does not go far beyond the line he has drawn -- even here he never assumes an independent author's point of view, i.e. does not talk of things or circumstances that are not known to Reinhard. Nor is the point of view of another hero introduced here -- a point of view that could have created what F. Stuckert calls Lebenswirklichkeit, or, in other words, more dramatic situations. This would not have been suited to the retrospective atmosphere created by the Alte in the frame of the story; besides, as will be discussed below, there are other reasons for not introducing another hero's point of view.

Reinhard's impatience to get out of the wood, the detailed description of the scenery he views when he finally gets into the open symbolizes his spiritual awakening.

The last three chapters of the story display the complicated situation of two people who are in love, with one of them being married. This situation evokes a chain of nostalgic feelings and thoughts in Reinhard. In the light of the formal Distance between Reinhard and Elisabeth, Reinhard notices every sign of emotion in Elisabeth, who is near and yet now unattainable.

Under these circumstances, tension between Reinhard's Ich and his newly created persona, that seems to dominate him now, appears:

Hier setzte er sich in den Lehnstuhl ans Fenster;
er tat vor sich selbst, als wollte er die Nachtigall
hören, die unten in den Taxuswänden schlug; aber er
hörte nur den Schlag seines eigenen Herzens. (I,44)

The presence of the woman he has known from his childhood evokes a longing for the problem-free times, their uncomplicated circumstances: "'Elisabeth', sagte er, 'hinter jenen blauen Bergen liegt unsere Jugend. Wo ist sie geblieben?'" (I,43). Together with Elisabeth he experiences the nostalgic longing of which Schiller writes:

Mit schmerzlichem Verlangen sehnen wir uns dahin zurück, sobald wir angefangen, die Drangsale der Kultur zu erfahren, und hören im fernen Auslande der Kunst der Mutter rührende Stimme. Solange wir blosse Naturkinder waren, waren wir glücklich und vollkommen; wir sind frei geworden und haben beides verloren. Daraus entspringt eine doppelte und sehr ungleiche Sehnsucht nach ihrer Glückseligkeit, eine Sehnsucht nach ihrer Vollkommenheit."¹⁴

In Erich's uncomplicated nature we find the unspoiled Vollkommenheit and undisturbed Glückseligkeit that reminds the reader of Reinhard's and Elisabeth's happier days.

Reinhard's development from nature to culture is presented in a short retrospective story in which, as mentioned above, the most dramatic and decisive moments are omitted, and yet it is understood and enjoyed by any reader who is acquainted with Western civilization. In H. Meng's

¹⁴J.C.F. von Schiller, Über naive und sentimentalische Dichtung (Oxford: Basil Blackwell, 1957), p. 14.

interpretation of Schiller we find an explanation of this phenomenon:

Das Drei-Stufen-Schema [natürliche Vollkommenheit -- Kultur -- göttliche Vollkommenheit] in das er [Kant] den weltgeschichtlichen Entwicklungsgang der Menschheit einspannt, steht in Analogie zu der sittlichen Lebensbahn des einzelnen Menschen von der Kindheit zum Ideal des völlig geistbestimmten Daseins. Tief in der Struktur des menschlichen Geistes verankert, durchzieht dieses Schema in vielfach wechselnden Formen, zumeist metaphysisch fundiert und durch umgedeutete christliche Vorstellungen gestützt, die idealistische Geschichtsphilosophie vom Neuplatonismus bis zur Romantik, bis zu seiner letzten triumphalen Entfaltung im System Hegels.¹⁵

Beside the above quotation, the popularity of Storm's stories with the reading public justifies his approach to the Entwicklungsroman. The criticism of the fact that Immensee omits the Lebenswirklichkeit is made from a conventional point of view: the gathering of worldly wisdom, the awakening of consciousness and the transition from the naive to the sentimental state of mind are usually closely connected with the hero's more or less active conflict with the world (cf. Goethe's Wilhelm Meister, Schiller's dramas Die Räuber, Kabale und Liebe, or G. Keller's Der grüne Heinrich).

Reinhard's transition from naïveté to sentimentality is shown as a development of inner necessity which takes its roots in Reinhard's naïve, instinctive mind. It is convincing without the background of the reality of life.

¹⁵Heinrich Meng, Schillers Abhandlung über naive und sentimentalische Dichtung. Prolegomena zu einer Typologie des Dichterischen (Frauenfeld, Leipzig: Huber, 1936), p. 89.

It is an interesting phenomenon that Schiller admits in his philosophical work:

Wir sehen in der unvernünftigen Natur nur eine glücklichere Schwester, die in dem mütterlichen Hause zurückblieb, aus welchem wir im Übermut unserer Freiheit [underl. mine] heraus in die Fremde stürmten.¹⁶

In his dramas, however, it is not the spirit of wanton freedom that leads his positive heroes away from nature: the motive of wanton freedom is here outweighed by the actions of a Bösewicht. In the struggle against a villain, who, as a rule, has the law on his side, Schiller's positive heroes drift away from nature. Along with the nostalgic longing for the earlier innocent days there is some place left for accusations against the negative heroes who are responsible for the positive heroes losing their undisturbed primeval happiness. These circumstances deepen the impression of Schiller's making the positive heroes the mouthpieces of his ideas.

Schiller and Storm omit an essential trait of their heroes' characters which would complete their likeness to Don Quixote. In Immensee determined action is avoided; while Schiller's heroes are usually challenged, unlike Don Quixote, to take up an adventurous career. Pure inner necessity of action and development is not shown in Schiller's dramas.

Seen from this point of view, Reinhard's character is a singular combination of Don Quixote, [with Elisabeth as

¹⁶Schiller, op. cit., p. 14.

his Dulcinea (cf. the poem on p. 25, "Die Waldeskönigin")], and the inert Hamlet. Schiller and Storm are right in choosing their characters as a combination: neither Don Quixote nor Hamlet is capable of inner development.

Schiller handles the burning topics of his time in his dramas, whereas Storm turns to the everlasting problems of human character avoiding the actualities of the day. Goethe calls Die Räuber, Kabale und Liebe and Fiesco "Produktionen genialer jugendlicher Ungeduld und Unwillens über einen schweren Erziehungsdruck."¹⁷ It is understandable that such experiences in his youth tended to take a dramatic form.

Schiller mentions in a letter to Goethe of April 25, 1797:

Er [der Dramatiker] steht unter der Kategorie der Kausalität, der Epiker unter der Substantialität; dort kann und darf etwas als Ursache von was anderem dasein, hier muss alles sich selbst um seiner selbst willen geltend machen.¹⁸

Though Schiller's genius also comprehends the heroes' subtlest psychological motives in their monologues, yet to the tastes of our century, this kind of 'psychologization' in the midst of the noise of violent actions seems to be somewhat obsolete in literature. At the beginning of our century it was pointed out: "Mag uns ein solcher kunstmässiger

¹⁷J.W. von Goethe, Sämtliche Werke, Jubiläumsausgabe (Berlin: Stuttgart, Cotta'sche Buchhandlung Nachfolger, n.d.), XXXVII, 52.

¹⁸J.C.F. von Schiller, Briefe, Kritische Ausgabe, (Stuttgart, Leipzig, Berlin, Wien: Deutsche Verlags-Anstalt, n.d.), V, 183.

Monolog innerhalb des Dramas heute fremdartig berühren, seinem eigenartigen Reize Können wir uns auch nicht entziehen."¹⁹

Kettner's statement implies that such a double and rational motivation causes Over-Distancing in the reader of our century. The modern reader rather prefers the motivations to root in the collective subconscious. This is carried out in Immensee. If we regard Schiller's treatise on naïve and sentimental poetry as a theory of human development, then Immensee represents the true incorporation of his theory. Like most works of art it wants to be understood without in-built auxiliary explanations.

As will be shown below, action and struggle between people or against the forces of nature predominate in Storm's late and more dramatic stories. The psychological motivations for action, when given by the hero, are formulated briefly and in a scanty manner.

In Immensee, on the other hand, the subtle psychology, the abolishing of Distance and the hardly noticed merging of author, hero and reader can be accomplished only by the combination of inner necessity and the absence of determined dynamic action caused by outside factors. The inner necessity is clearly shown but never discussed in Storm's works. It remains on the threshold of the reader's conscious and subconscious.

¹⁹Gustav Kettner, Schillers Wilhelm Tell (Berlin: Weidmanische Buchhandlung, 1909), p. 134.

Thus Storm, observing künstlerische Geschlossenheit, i.e., observing some taboos, seems to be much nearer to the taste of the modern reader. It leaves the reader some 'free play' for the process of Distancing. Schiller, of course, might have found more adequate means than soliloquy for additional psychological motivations and thus saved his dramas from our Over-Distancing if the taste of his times had required it.

CHAPTER III

DISTANCE IN CRITICISM

ITS DOUBLE NATURE

(As Seen in Storm's Der Schimmelreiter and Immensee)

Just as Immensee gradually proceeds from naïveté to sentimentality, Storm's narrative art slowly develops from idyllic Stimmungsbilder to highly organized dramatic stories. Storm had begun his literary career by writing poems. Hence it is understandable that his first Novelle contains many lyrical elements and little 'dramatizing.'

F. Stuckert writes about the development of Storm's talent:

Infolge dieser Langsamkeit und Sicherheit des geistigen Wachstums fehlt auch in der dichterischen Entwicklung Storms alles, was nach bewusstem Ringen um die Form oder künstlerischem Experimentieren aussieht.

According to Stuckert this happens for the reason "...weil er immer nur solche Stoffe ergriff, die er innerlich bewältigen konnte."¹

Thus in its long process of development, Storm's style never lags behind the content of a story. Rather Storm tries to adapt his style to the content, and, according to Georg Lukacs, his style very often serves as:

¹Stuckert, op. cit., p. 29.

Erwecker von tiefen Emotionen, die durch wesentliche Beziehungen von Mensch und Gesellschaft und Natur vermittelt auf den verschiedensten Wegen, in unendlich verschiedenen Weisen das Zentrum des Menschseins aufrühren und erwecken.²

F. Stuckert describes the style of Storm's last and most dramatic Novelle: "...kraftvolle Strenge und Wucht im Schimmelreiter."³ This formulation suggests the evocative power for the content of that dramatic Novelle and the flexibility Storm's style has acquired in its ability to play an 'active' part in a story.

The function of the frame has completely changed in Der Schimmelreiter, if we compare it with the frame in Immensee. In Der Schimmelreiter we can agree with Walter Silz:

A frame is in any case an artificial contrivance, a device for distancing and objectifying which Storm's lyrical, subjective genius found especially useful and which he developed to mastery...⁴

In the frame of Der Schimmelreiter, objectifying entails Distancing because, as it usually happens in a frame, a narrator with a critical attitude is introduced there, whereas the figure of der Alte in Immensee remains mute. Nor is any reference made to him throughout the story. We learn little about his attitude to the experiences of his youth. Since there is no trace of Verklärung to be found in Immensee, we get the impression that the thoughts and the feelings of der Alte are related in exactly the same way as they have been thought and felt.

²Georg Lukacs, Die Eigenart des Ästhetischen (Neuwied a Rh., Berlin-Spandau: Luchterhand, 1963), I, 681.

³Stuckert, p. 120.

⁴Walter Silz, "Theodor Storm's Schimmelreiter," PMLA, 1946, LXI, 770.

E. Kreckler points out the function of the following sentence in *Immensee*: "...sah er [der Alte] ruhig in die Stadt hinab, welche im Abendsonnendufte vor ihm lag" (I,17). From the very beginning of the story, the author, after a brief scrutiny of der Alte, brings himself and the reader into the hero's proximity. Bridging the decades that separate the hero from the reader, he makes the reader see the sunset scenery with the hero's eyes.⁵

One can say that the objectifying frame serves as a device for the abolishing of Distance in *Immensee*. It serves as a pretext for commencing the story with the harmonizing style which later, in the chapter *Im Walde*, passes into a pure evocative style, to use Lukacs' expression.

There is another sentence to be found in the frame that justifies this style: "...er war in seiner Jugend" (I,18). This sentence meets the reader's alertness admitting frankly that the story is going to deal with the old man's dream about his youth. At the same time such an admission lulls the reader's alertness and gives free reins to fantasy which captures the reader by its impersonal style.

There is some truth in Walter Silz' statement that a frame is in any case a device for Distancing and objectifying. Yet the frame, as it is chosen in

⁵Cf. Edita Kreckler, "Das Verhältnis von Autor und Leser in den Eingangssätzen der Erzählungen Theodor Storms," Wirkendes Wort, XVII (1967), 303.

Immensee, renders the least possible Distance for the introduction to that Novelle. Immensee, written either without an introduction, or with a different introduction, would reveal the personally compromising and exposing character of its strongly evocative style much sooner and to many more readers.

R. M. Browning writes about Storm's avoiding this exposure:

In so far as Immensee is a confessional Novelle, the core of which is Storm's love for Bertha von Buchan, the frame may possibly be regarded as disguise which, while protecting the poet from too inquisitive eyes, still allows him to make his confession. By wrapping his identity in the cloak of an old man looking back upon his youth from the security of age, Storm is enabled to disassociate himself from the material, and mask (perhaps even in a measure to himself) his own connection with it.⁶

Thus Storm's narrative art seems to have the tendency to abolish Distance, i.e., to consist of a minimum of Distance. The problem consists merely in using the right grade of Distance at the right place -- with a view to the reader -- to mask the abolishing of Distance.

A. Mainland calls the frame

...a fictitious device made to overcome the idea of fiction. If the author has taken all the trouble to wrap something up, the reader will think that something must be genuine. On looking at some of the wrappings, however, we find that what we have been handling is very similar to a set of Chinese boxes of which the innermost is not strikingly different from the others, admirable for its ingenuity rather than as a sign of fresh creative talent.

⁶R. M. Browning, "Association and Disassociation in Storm's Novellen: A Study on the Meaning of Frame," PMLA, LXVI (1951), 383.

A. Mainland points at the antiquated character of this invention:

This may be because it is one of many forms of circumventing the old prejudice against phantasy, against fiction as such, which by familiarity and by loss of that prejudice we can no longer appreciate. Yet it is clear that Storm as a story-teller was an immensely conscious and conscientious craftsman, who thought much about the construction of his stories.

Mainland speaks of "Storm's care for construction and of his thoughts on the narrator's function and method."⁷

The frame in Immensee, it follows, is not as much makebelieve device or a "form of circumventing the old prejudice against phantasy," as a device to engage the reader's phantasy, which is achieved by the careful selection of a frame and full concordance between the frame and the style of the story.

Here, as R. M. Browning points out, the frame is a device for Distancing and objectifying for the author himself rather than for the reader.

Th. Storm does not treat such kind of subjects which, given full reign of phantasy and the loss of Distance, would induce the reader to accuse the writer of such 'immoralities' as "cynicism, sensualism, morbidness or frivolity."⁸ Therefore, his fiction can be enjoyed equally aesthetically and emotionally, no matter how far the reader has progressed in Distancing.

⁷W. F. Mainland, "Theodor Storm," in Alex Nathan, German Men of Letters (London, W.1: Osw. Wolff, 1961), pp. 162-163.

⁸Cf. Bullough, op. cit., p. 241.

With Storm the problem of Distance remains the writer's problem: it is mainly a question of the technique of writing.

In Der Schimmelreiter, a highly dramatic story, the external causes for action are given in a compelling and convincing manner -- convincing enough to abstain from analysing the personal emotions of the protagonist.⁹ Storm's style changes in a corresponding manner. W. Silz, referring to Der Schimmelreiter, mentions this change: "...his [Storm's] Stimmungskunst [is] no longer an end in itself, or a lyrical selfindulgence, as in his early tales, but creating the atmosphere and background for vigorous action..."¹⁰

Stuckert writes:

Dem sachlich berichtendem Erzählungsstil des Schimmelreiters entspricht es, dass Storm lediglich den Äusseren Ablauf der Ereignisse erzählt und uns von dem Fühlen und Denken seiner Gestalten nur soviel sehen lässt, als in einer klaren Handlung oder in einem knappen Wort zum Ausdruck kommt. ¹¹

A definite motive is withheld from the reader:

Wir ahnen nur, was in Hauke Haien vorgeht. Welcher tiefere Grund ihn etwa zu dem Bau des Deiches veranlasst, ob beleidigtes Ehrgefühl, Trotz, Ehrgeiz, Besitzerfreude, Werkbesessenheit oder Tatendrang oder wie dies alles zusammenwirkt, das lässt sich nicht mit Sicherheit ausmachen. ¹²

⁹In Schiller's dramas the causes for action are convincing as well, therefore the analytical soliloquies appear to be superfluous in most of his dramas. Only in dramas like Hamlet, where the doubt about the cause of action (the ghost's identity) is justified, such analytical soliloquies seem to be in the right place.

¹⁰Silz, op. cit., p. 762.

¹¹Stuckert, Theodor Storm, p. 114.

¹²Ibid., p. 114.

The threatening presence of the sea is felt throughout the Novelle. Hauke is confronted from his childhood with the peril of broken dikes; he does not ignore it:

Stand eine Springflut bevor, lag er trotz Sturm und Wetter weit draussen am Deiche mutterseelen allein; und wenn die Möven gackerten, wenn die Wasser gegen den Deich tobten und beim Zurückrollen ganze Fetzen von der Grasdecke mit ins Meer hinabrissen, dann hätte man Haukes zorniges Lachen hören können. (II,719)

As W. Silz puts it, Hauke makes here "a challenge to the two powers [the mass and the sea] that are to be the great opponents of his life."¹³ "'Ihr könnt nichts Rechtes', schrie er in den Lärm hinaus, 'so wie die Menschen auch nichts können!'" (II,719). As Silz states it,

Hauke's whole life is an effort to build a rampart against the fearsome infinite symbolized by the sea, to hedge off and to preserve a clear realm of reason against the encroaching dark of the incomprehensible.¹⁴

In the midst of this 'battle of life' the narrator's (as well as the reader's) attention is, as at a theatrical performance, attracted by the Zusammenhänge: the connections between the causes and the results of action.

The narrator's ignorance of Hauke's motives is stressed in such distanced remarks as "...aber der Hauke war weder ein Narr noch ein Dummkopf" (II,721). Sometimes the protagonist's character is portrayed by inferences from his behaviour. Thus after having killed an old woman's cat,

¹³Silz, op. cit., p. 765.

¹⁴Ibid., p. 772.

Darauf ging er, [Hauke] scheinbar auf nichts mehr achtend, fürbass. Aber die tote Katze musste ihm doch im Kopfe Wirrsal machen, denn er ging, als er zu den Häusern gekommen war, dem seines Vaters und auch den übrigen vorbei... (II,723-724)

The real motives can only be guessed at by the narrator:

Man mag wohl fragen, was mitunter ganz fremde Menschen aneinander bindet; vielleicht -- sie waren beide geborene Rechner, und das Mädchen konnte ihren Kameraden in der groben Arbeit nicht verderben sehen. (II,731)

An especially distanced approach to the protagonist can be observed before a decisive action takes place:

Die hagere Gestalt des Genannten [Hauke] trat eben aus der Menge; die grauen Augen sahen aus dem langen Friesengesicht vorwärts nach der Tonne; in der herabhängenden Hand lag die Kugel. (II,742)

Hauke is portrayed here as an unknown, newly introduced character [underlinings mine in the following three paragraphs].

The changing, uncontrollable feelings of violent action are in most cases characterized by mentioning blood, blushing, or the simple comparison wie rasend, as in Hauke's struggle with the cat: "Ein Grimm, wie gleichfalls eines Raubtiers, flog dem jungen Menschen ins Blut; er griff wie rasend um sich und hatte den Räuber schon am Genicke gepackt" (II,723). Storm uses one of the above mentioned expressions whenever agitation or violent action is described: "Ein dunkles Rot flog über das Gesicht des jungen Menschen: 'Ich weiss wohl', sagte er, 'wohin du damit segeln wilt.'" The blushing is noticed not only by the narrator; Elke remarks at once: "Werd nur nicht rot, Hauke..." (II,736). After Elke's violent action toward Ole, Hauke notices:

"...die dunklen Brauen standen wie zornig in dem heissen Antlitz " (II,742). As the novel progresses, more stress is put on anatomic details: "Das Blut schoss ihm [Hauke] in den Hals hinauf; sollte er ihr nicht nachlaufen und mit ihr gehen?" (II,743). Or when Hauke is choosing the ring for Elke: "...Hauke schoss das Blut durch beide Wangen " (II,746). In the final catastrophe anatomic details acquire a more external character: "Haukes zornrotes Antlitz war totenbleich geworden; der Mond, der es beschien, konnte es nicht bleicher machen..." (II,813).

The comparison wie rasend is once applied to such an abstract subject as music: "Wie rasend setzte die Musik ein, die jungen Kerle stürzten zu den Dirnen, die Lichter an den Wänden flirrten " (II,744). In the most violent action this expression is well suited when applied to an animal:

'Herr, hütet Euch!' rief einer aus dem Haufen und stiess mit seinem Spaten gegen das wie rasend sich gebärdende Tier; aber ein Hufschlag schleuderte es ihm aus der Hand, ein anderer stürzte zu Boden. (II,813)

More complex comparisons are used when applied to a description of wrath, not connected with action: "'Hunde!' schrie er, und seine Augen sahen grimm zur Seite, als wollte er sie peitschen lassen " (II,759-760). In a hopeless situation the simple comparison is applied: "Wie sinnlos starrte Hauke darauf hin; eine Sündflut war's, um Tier und Mensch zu verschlingen " (II,815). More complex comparisons are used in connection with less violent emotions as well: "...ein leichter Ostwind wehte und brachte strenge Kälte;

die beiden aber gingen, ohne viel Tücher und Umhang,
dahin, als sei es plötzlich Frühling worden" (II,745).

When Hauke considers proposing to Elke: "...ihm war es
plötzlich, als rühre sich der Ring in der Tasche..."(II,747).

When Hauke hears the name of his Koog called: "Er rief es
[the name of his Koog] laut, als sollte die ganze Marsch
es hören... Hauke aber war es, als höre er seinen Ruhm
verkünden..." (II,791). And in his triumph: "...er liess
den Schimmel tanzen; ihm war, er stünde inmitten aller
Friesen, er überragte sie um Kopfhöhe, und seine Blicke
flogen scharf und mitleidig über sie hin " (II,791). Before
departing for his last ride: "Draussen wieherte der Schimmel,
das es wie Trompetenschall in das Heulen des Sturms hinein-
klang " (II,809).

Action is involved in almost all comparisons in Der Schimmelreiter. In many cases, when action is described, a simple comparison is used (wie zornig, wie rasend); when an emotion is described, the suggestion of action is given in more complex wording (...als wollte er...,...als sollte die ganze Marsch es hören...,...ihm war, als stünde er...).

Most comparisons suggesting action are given in the second half of the story. They are mainly applied to Hauke Haien. As in Immensee, the narrator sticks as closely as possible to the main hero, although an independent narrator's point of view is maintained to facilitate dramatic situations. In contrast to Immensee, the story proceeds from the narrator's distanced attitude towards the hero to a less distanced attitude.

Speculative, uncertain inferences about Hauke's character that are made as a combination of the narrator's general experience with people and observations about Hauke's deeds are replaced by a certain knowledge of Hauke's most intimate thoughts and feelings in the second half of the story. Hauke's character evolves from his deeds. The narrator does not anticipate this development. Therefore we can find the suggestions of action, when Hauke's feelings are described, only in the second part of the story where they do not startle the reader but agree with his initial knowledge of Hauke's character which is quite many-sided.

Thus an observation by W. Silz:

Upon his hero, Storm throws light from many sides: we see him as a tender husband and father and as an unrelenting driver of himself and others; we see him in his profound if unconventional religiousness, his tolerance, his humility before an inscrutable God, his mercifulness, toward animals and harshness toward human sloth and superstition, his growing avidity for land and power; -- and all these traits are manifested, not through direct description, but through action, even through minor gestures.¹⁵

W. Silz points out another property of Storm's style:

Storm shows an unusual power of dramatic visualization. He sees persons in motion, and speech is regularly accompanied by dramatic gesture. The deliberate Tede Haien twists himself a chew of tobacco and stows it away before answering (II,718), he shifts his quid meditatively, and, as he talks, strides up and down emitting the black juice (726).. Trin stands panting before him, prodding her crooked stick into the ground flashing her keen eyes at him, or nodding her long nose mournfully over her dead cat and wiping her eyes with gout-twisted hand. (II,724)¹⁶

¹⁵Ibid., p. 764.

¹⁶Ibid., p. 773.

Combined with the dramatic visualization, the suggestions of actions, in the second part of the story, invite the reader's imagination to participate more actively in the creation of Hauke's character.

The intimate knowledge of the relations between Hauke and his wife, too, is revealed in the author's description of their laborious life together:

...er [Hauke] wollte sich die Freiheit seines Handelns vorbehalten; ihm unbewusst war die klare Einsicht und der kräftige Geist seines Weibes ihm in seiner augenblicklichen Schwäche ein Hindernis, dem er unwillkürlich auswich. (II,803)

With ever increasing certainty the narrator presents Hauke's conscious and subconscious feelings. Yet this development does not go so far as to make the author depict reality the way it reflects itself in Hauke's mind. Even sentences close to interior monologue ("Welch treffliches Weide -und Kornland müsste es geben, wenn das alles von einem neuen Deich umgeben war!") are accompanied by the author's comments ("...soweit Hauke's Gedächtnis reichte...,...wie ein Rausch ging es ihm ins Gehirn...") (II,761).

Hauke is observed externally by the narrator -- he blushes and turns pale from the beginning of the story to the end. As far as the narrator's and reader's conscious realization of Hauke's character is concerned (to express it in the terms of this work) the Distance diminishes as the story progresses from the general to the particular, but it does not reach the point where the author's, the hero's and the reader's consciousness 'merge,' as was the case in the first part of Immensee.

Storm's evocative stylistic power in Der Schimmelreiter must be sought on a different level. This time a partial merging of the narrator's and the reader's subconscious is accomplished by the common sympathy which is created in Hauke's struggle against the crowd stirred up by its dike-reeve's enterprise. Theirs is a reaction of inborn human sloth to the inconveniences caused by the dike-reeve. As in Immensee, the strongest work of the subconscious is closely linked here with inaction, or, rather, the tendency to inaction, and acquires symbolic, objectified expression in the superstitious contrivances of the villagers.

Stuckert writes:

Ob die aus Neid, Hass und Furcht wunderbarlich gemischte Macht des Aberglaubens in Renate oder dem Brauerhause geschildert wird... niemals sind es bei Storm tote, starre Begriffe, sondern bewegende Kräfte des Lebens. ...Den höchsten Grad solcher Verlebendigung Überindividueller Kräfte hat Storm im Schimmelreiter erreicht, wo die Natur, vor allem das Meer, ein fast persönliches Gesicht erhält und Hauke Haien als aktiver Handlungsträger gegenübertritt.¹⁷

The growing resistance of the mass against their dike-reeve's enterprises can be seen, of course, as such a 'super-individual' force, too. "Ohne sie"[Überindividuelle Kräfte], observes Stuckert, "würde seine Novelle ihre eigentümliche Tiefe verlieren und zu einer belanglosen 'Geschichte' ohne inneres Gewicht herabsinken."¹⁸

¹⁷Stuckert, op. cit., p. 119.

¹⁸Ibid., p. 119.

The threatening presence of the sea can be compared to that of the mass. "Before he [Hauke] undertakes his great work, Elke tells him that the public will be hostile and ungrateful and thus it turns out," observes W. Silz.

"Against him is arrayed the stolid anonymity of the mass that will not brook individuality, that wants no one singled out for blame or even for praise."¹⁹

In his desire to take up the challenge of the sea, Hauke has enough endurance to overcome all obstacles in order to acquire the position of dike-reeve. The fierce white horse he rides symbolizes his position and the power he has acquired over people. The mass submits to the man who has overcome his own sloth. This submission is rooted deep in the subconscious:

'Stroh an die Kante!' rief er herrisch, und wie mechanisch [underlining mine] gehorchte ihm der Fuhrknecht; bald rauschte es hinab in die Tiefe, und von allen Seiten regte es sich aufs neue und mit allen Armen. (II,789)

Hauke gets used to his position as he does to his horse:

'Halt die Schürze auf!' rief er ihr zu, und da sie es unwillkürlich tat, warf er das kleibeschnitzte Hündlein ihr hinein: 'Bring ihn der kleinen Wienke; er soll ihr Spielkamerad werden! (II,790)

Yet his dominance is taken as an unnatural, a supernatural force. The evil that people see in Hauke's domination is projected onto his horse:

'Nun Marten!' rief Hauke; 'was stehst du, als ob dir der Donner in die Beine gefahren sei?'

¹⁹Silz, op. cit., p. 779.

-- 'Herr, Euer Pferd, es ist so ruhig, als ob es Böses vorhabe!'

Hauke lachte und nahm das Pferd selbst am Zügel, das sogleich liebkosend den Kopf an seiner Schulter rieb. (II,781)

Unwittingly Hauke contributes to the public belief in the white horse's resurrection from a skeleton, confirming the public's notion that the horse represents a link between him and evil, supernatural forces. When the horse throws a servant, the latter, asked if he was hurt, answers: "'Nein, Herr es geht noch; aber den Schimmel reit der Teufel!'" -- 'Und ich', setzte Hauke lachend hinzu "(II,773).

An active character like Hauke creates new situations and evokes different reactions in the public. This fact forces the narrator for all his sympathy to Hauke, to retain a more detached view on him to preserve the narrator's objectivity. Hauke's own tendency to see sometimes the weird side of things also leads the reader to a more critical approach to the work. Silz questions:

How real, one may ask, is the white horse? Who is the Slovak with the clawlike hand who sells it to Hauke and laughs like a fiend after him? The fact that this episode is reported by the clear-headed Hauke lends it a disconcerting factuality.²⁰

W. Silz is trying to establish the reality of the supernatural and of the portents of doom in Der Schimmelreiter from the author's point of view, i.e., in establishing that the "injection of the supernatural is not ... an inartistic

²⁰Ibid., p. 772.

equivocation on Storm's part, but an integral part of his Weltanschauung..."²¹

When trying to see it from an objective point of view, the supernatural appears to be as real as fiction itself, or rather as our subconscious. In Der Schimmelreiter, the symbol of Hauke's success -- his white horse -- is not a 'dead' abstraction, but made 'alive' by the people's superstitious imagination. As if directed by the forebodings of the dying Trin Jans ("Gott gnad de annern," II, 806), the horse tumbles with Hauke into the torrent that is rushing through the broken dike.

"It has been charged", writes W. Silz, "that, in a style as realistic as that of the Schimmelreiter, the intrusion of the supernatural is inconsistent and obscuring."²² There are valid reasons to invert this statement: in the Schimmelreiter reality with its corresponding style overshadows the supernatural. The supernatural is conjured up by reality, by the Lebenswirklichkeit, and can be integrated into reality to a great extent by such characteristics as superstition, live imagination or subconscious foreboding, and, like imagination, superstition or foreboding it leaves many open questions that drown in the noise of the 'battle of life.'

Storm's Andeutungs-Technik reaches a critical point in Der Schimmelreiter. The Andeutungen, outweighed by the noise of the thronging succession of violent actions, acquire

²¹Ibid., p. 772.

²²Ibid., p. 771.

more palpable shapes. Consequently, when singled out, they arouse the distancing question: "how real?" The apparition of the enigmatic rider on his white horse at the beginning of the story foreshadows the unusual occurrences that are to come in the story. The fact that the apparition is seen by a man who has never heard of Hauke Haien, entitles the author to state "dass ich einen sagenhaften Stoff ins rein Menschliche hinübergetragen habe."²³ Yet Storm's narrative technique is too far developed to leave this legendary motive as a Fremdstoff, a distancing foreign body, in the Novelle. In the second part of the story Storm shows not a phantom, but, as W. Silz puts it, "the transformation of a man into a phantom."²⁴

The subconscious projections of the villagers, Hauke's flush of success and his unwitting tendency to give his power a diabolical tinge render a deeper understanding of his character and of the collective subconscious that gradually turns against him. But it does not give the reader any warranty against identification with the hero. The more Hauke fights against superstition, the stronger the belief in his connections with evil powers grows among the people. As J.C. Blankenagel observes:

Hauke's enlightened attitude toward religion wins the intelligent reader's favor. His grossly misunderstood and slandered prayer for the recovery of Elke is in reality a beautiful, humble supplication and a profound

²³From Storm's letter of March 12, 1888, quoted by W. Silz in his "Theodor Storm's Schimmelreiter," p. 771.

²⁴Silz, op. cit., p. 771.

recognition that God's acts cannot be determined by caprice, since they must be dictated by eternal wisdom.²⁵

It offers the modern reader a "point of merging," of identification with the protagonist of the story. "One may say", observes McCormick, "that ... Storm is asking the reader to be his own psychologist, and such a demand marks the beginning of his well-known Andeute-Technik."²⁶

Thus Storm's Andeutungs-Technik, combined with the omissions that are characteristic of his style, 'activates' the reader's own experiences; it makes him 'participate' in the protagonist's fate and fill in the 'gaps.' F. Stuckert's statement, quoted above, "Wir ahnen nur, was in Hauke Haien vorgeht..."²⁷ points at such an example of a 'gap' that is to be 'filled in' by the reader's own judgement. Since it is left to the reader to ascribe motives to the protagonist's actions, he will give those that seem to him most appropriate, i.e., his own motives. This diminishes the Distance between the reader and the hero considerably.

Storm's evocative style is shown here from a different side than in Immensee. Immensee represents, as Stuckert observes, a succession of Stimmungsbilder. Action is presented in slight allusions there and it must be guessed by the reader, Der Schimmelreiter shows Stimmung und Handlung, yet, as shown

²⁵John C. Blankenagel, "Tragic Guilt in Storm's Schimmelreiter," German Quarterly, XXV (1952), p. 175.

²⁶McCormick, op. cit., p. 6.

²⁷Stuckert, op. cit., p. 114.

above, in many instances, the hero's Stimmung and his motives must be guessed at, 'filled in' by the reader. It seems as if these two abilities in the reader of 'filling in' are challenged in Immensee and in Der Schimmelreiter.

It should be of some interest to compare different criticism on these two Novellen. F. Stuckert counts the Schimmelreiter among the echte Schicksalsnovellen, where:

Nicht nur die Form ist straffer und schlanker geworden, die Darstellung sachlicher und wirklichkeitsnäher, auch die Haltung des Dichters zu seinem Stoff hat sich entscheidend verändert.

And in retrospect to the earlier Novellen: "Es fehlt ganz das gefühlvolle Auskosten der eigenen Seelenstimmung."²⁸

Stuckert praises the heroes' attitude to reality in the late Novellen:

...sie alle sind keine weichen, verzichtenden Menschen, die wort-und tatlos das Unglück über sich hereinbrechen lassen, sondern sie versuchen mit gefasstem Mut und jähher Leidenschaft dem Schicksal in den Rachen zu greifen...

Stuckert sympathizes with the Tat, though he realizes:

"...keine Tat vermag den Lauf der Dinge zu ändern, weil der Mensch die Bedingungen seines Daseins in der Welt nicht selber in der Hand hält."²⁹

Compare this with what Irma Heath, who translated Immensee into English in 1903, says about the Novelle:

²⁸Ibid., p. 115.

²⁹Ibid., p. 121.

...he [Storm] was a realist in that his writings were aesthetically true to life; he depicted reality by the emotions that it aroused. Readers were never troubled by luxuriance of words, heat of thought or passion. This 'gentle, sweetly-melancholy artist' pictured 'in delicate, tender outlines' experiences that he did not pretend to understand.

Andrews comments ironically on this: "What did it matter if some of his other works were less sentimental, more artistic, and truer to life, when Immensee was the most beloved."³⁰

Just as in Immensee reality is depicted by emotions -- to use I. Heath's expression -- in Der Schimmelreiter emotions are depicted by reality. As Hauke's powerlessness is shown in his prayer at the bedside of his wife, who is dangerously ill, in Reinhard's portrait there is a suggestion of strength and willpower that has been tested in the Lebenswirklichkeit, the 'battle of life': "...ein junger Mann mit kräftigem, gebräuntem Antlitz. Mit seinen ernstesten grauen Augen sah er gespannt in die Ferne als erwarte er endlich eine Veränderung des einförmigen Weges..." (I, 34).

F. Stuckert extolls the willpower to act calling characters of Reinhard's type "Weichen, verzichtenden Menschen."³¹ In Immensee, a willpower is at work that is not realized by the hero: the inner necessity to acquire a higher level of consciousness, and the more conscious willpower of renunciation. It is not possible to deny Reinhard's

³⁰John S. Andrews, "Immensee and Victorian England," The Modern Language Review (1959), LIV, 409. (Irma Heath's statements are here paraphrased by Andrews.)

³¹Stuckert, op. cit., p. 121.

willpower when he departs from Elisabeth. M.A. McHaffie and J.M. Ritchie share W. Kayser's point of view who stresses the unnerving impact of sentimentality:

However one describes the story, the main characters remain what Wolfgang Kayser describes as 'Virtuosen im Entsagen' and the whole tale is never far removed from extreme sentimentality, which Kayser describes in the following terms: 'Sentimentalität ist nur da möglich, wo eine als bedeutsam empfundene Erfüllung verhindert wird. Sie ist weiterhin nur möglich, wenn die Verhinderung nicht als Auswirkung schicksalschaffender Mächte und damit als Anruf gespührt wird. Das typische, stets rückwärts gerichtete Wenn und Wäre doch, das in jeder Sentimentalität steckt, ist ein Ausdruck der Blindheit oder des Nicht-gelten-lassen-wollens. Sie ist endlich nur möglich wenn in einer Dichtung aller Akzent auf dem passiven Gefühlsleben der Menschen liegt, das dem Leser genau vertraut wird. Er kann und soll an die stille Glut der Herzen treten, aus der niemals die Flamme der Tat springen wird.' ³²

Kayser carries out the criticism of sentimentality from the more lofty, ironic position that action can acquire over passivity. It is one of the more judicious criticisms of the kind of sentimentality that was introduced into literature by the troubadours, Minnesinger and minstrels. Kayser does not ignore the fact that the sentimental stories allowed the reader closer intimacy with the hero. In the novel the deficiency of more intimate knowledge of the hero, characteristic of the dramatic stories, was overcome by interior monologue, whereas the success of a story had to choose between sentimentality and drama.

Of the Don Quixote-Hamlet combination, the first

³²Wolfgang Kayser, Bürgerlichkeit und Stammestum in Th. Storm's Novellendichtung (Berlin: Junker und Dünhaupt, 1938), p. 31. Quoted by M.A. McHaffie and J.M. Ritchie, "Bee's Lake, or the Curse of Silence," German Life and Letters, XVI (1962), 44-45.

predominates in Der Schimmelreiter, the latter in Immensee. These Novellen appeal to two different faculties of imagination, and, as it is possible to gather from the above, Immensee appeals to I. Heath, Der Schimmelreiter to F. Stuckert and J. Andrews.

In Der Schimmelreiter, Distance diminishes as the narrator proceeds from general judgements on Hauke's character to the particular, more intimate knowledge of his character. In Immensee, Distance increases as the story proceeds from depicting reality as it is seen by Reinhard to a more objectified view on Reinhard and his environment.

The Schimmelreiter invites the imagination to participate actively in the story. In Immensee the reader's imagination is captured, enchanted passively -- it demands a greater effort to 'break out' of the 'enchanted circle.' As with a symphony or lyrics, one must return to Immensee again and again to understand the Novelle fully, to distance oneself from Reinhard's impressions. Reinhard's awakening consciousness, and the author's more objective style that sets in with it, anticipate the reader's process of Distancing, blending with the reader's own mental efforts. In Der Schimmelreiter, however, the narrator's analytical attitude towards the hero is given before 'narrowing down' to a more intimate description of his character. No matter how involved the reader might become in Der Schimmelreiter, even losing his Distance, he will never have the feeling of being under the spell of another person's impressions; he is allowed here to 'be himself,' to retain his freedom.

The main touchstone of whether a work of art has appealed to the reader seems to be whether it has appealed to the reader's emotions, whether it has stirred his imagination. A work of art that appeals to the imagination leads to 'aesthetic apprehension;' to aesthetic Distance, and "whenever there is aesthetic apprehension, there is emotional and intellectual detachment."³³ This Distance, gained by the process of Distancing, can be called aesthetic Distance in distinction to 'static' Distance of a reader to a work of art that has failed to stir his imagination. The static Distance, or Distance a priori, leads to inaccuracies or injustices in the judgement of a work of art as has been seen in F. Stuckert's criticism of Immensee, or I. Heath's view of all Storm's other stories except Immensee.

The stories of the Russian writer I.S. Turgenev, a contemporary of Storm, are closely related to Immensee. Turgenev's works, like those of Storm, have received the most differing criticism. In his works the combination of inner necessity and the absence of action caused by external motives, and, consequently, the absence of recriminations, has served as a 'silent' accusation against an existing regime, well masked against the censorship of that regime.

The task of the following chapters is to investigate the properties of Turgenev's style and to compare it with that of Storm.

³³Northrop Frye, Anatomy of Criticism (New York: Atheneum, 1969), p. 66. (N. Frye maintains here that "the phrase aesthetic Distance is generally accepted in criticism, but it is almost a tautology..." Facing the two different natures of Distance, I think, the epithet aesthetic can under no circumstances be abolished.)

CHAPTER IV

EXAMINING TURGENEV'S STYLE

(In Zapiski okhotnika and Ottsy i deti)

One of the best connoisseurs of Storm and Turgenev, Thomas Mann, writes intuitively comparing their styles:

... so hat es mich doch immer gefreut, dass sie einmal beisammen waren, dass die einander gekannt und einander Freundschaft erwiesen haben, die beiden Meister, zwischen denen der dankbare Aufblick des Jünglings nie wählen mochte, weil sie, verwandt nicht nur durch ihr Jahrhundert, in charakteristisch verschiedenen Sphären etwas gleichartiges an Gefühl und Form, an Stimmungskunst und Erinnerungsweh repräsentieren. Sie sind kraft des Nationalen viel verschiedener als Storm und Keller, dessen goldige Schnurrigkeit doch nur eine andere, volkstümlich-südlichere Abwandlung jenes deutschen Meistertums ist, das auch Storm verkörpert. Aber erweitert man den Vergleichsraum ins Menschlich-Typische, so gewinnen Storm und Turgenev eine geradezu brüderliche Ähnlichkeit; sie sind ein und dieselbe Figur in zwei Abwandlungen, eines Vater's Kinder gleichsam, geboren von zwei Mutter-Erden.¹

Beside the 'horizontal' distinction between Storm and Turgenev, there is a 'vertical' distinction as well which does not contradict their resembling 'one father's children'. Turgenev remains an aristocrat in spite of his sympathy for the oppressed peasantry. Thea Müller writes about Th. Storm:

Er war ein Demokrat, aber in einem mehr bürgerlichen als politischen Sinne. Unsympatisch und kleinlich empfindet man seinen schematischen Hass gegen den Adel, an dem er nur die irgendwie von den Vorfahren eroberte Ausnahmestellung zu tadeln weiss, ohne ihm sonst irgendwie gerecht zu werden.²

¹Thomas Mann, Gesammelte Werke (Oldenburg: S. Fischer Verl., 1960), IX, 246-247.

²Thea Müller, Theodor Storms Erzählung "Aquis Submersus" (Marburg, 1925; reprinted by Johnson repr. corp., N.Y., London), p.26.

(Turgenev had different reasons to oppose the privileges of the gentry and did it in a different way).

In a letter of March 23, 1853, to Th. Fontane, Storm comments on the general Lebenseinstellung in Berlin:

Es ist, meine ich, das, dass man auch in den gebildeten Kreisen Berlins den Schwerpunkt nicht in die Persönlichkeit, sondern Rang, Titel, Orden und dergleichen Nipps legt, für deren auch nur verhältnismässige Würdigung mir, wie wohl den meisten meiner Landsleute jedes Organ abgeht. Es scheint mir im ganzen die goldene Rücksichtslosigkeit zu fehlen, die allein den Menschen innerlich frei macht und die nach meiner Ansicht das letzte und höchste Resultat jeder Bildung sein muss.³

There are a few other insignificant differences between the two writers in their Weltanschauung. One of them is caused by the fact that Turgenev was familiar with aristocratic circles, whereas Storm seldom felt at home in aristocratic company. Correspondingly their art differs in some respects:

Theodor Storm hätte die Verführung des reinen Gefühls durch das abgefeimt Gesellschaftliche, die Bestrickung Ssanins durch Maria Nikolajewna in 'Frühlingsfluten', nicht zu schildern gewusst, und auch die elende Komik des Gatten Polosow wäre ihm kaum gelungen.

And on the other hand:

...es ist hier eben im 'Schimmelreiter', den Storm als siebzigjähriger, als ein von der Todeskrankheit schon überschatterter schrieb, zum Schlusse etwas erreicht an Urgewalt der Verbindung von Menschenträgik und wildem Naturgeheimnis, etwas Dunkles und Schweres an Meer-esgrösse und -mystik, das Turgenjew bei aller feinsten Naturempfindlichkeit auch nur anzustreben sich nicht hatte getrauen dürfen. Wer möchte leugnen, dass er als Erzähler und Psycholog die schärferen, leichteren, von Kritik und Satire gelockerten Kunstreize besitzt. Aber die 'Gedichte in Prosa' wiegen bei aller Stimmungskraft Storm's lyrisches Werk nicht auf...⁴

³Th. Fontane, "Der Tunnel über der Spree," Deutsche Rundschau, LXXXVII (1896), 215.

⁴Mann, op. cit., IX, 248.

It is interesting to observe that Storm, for all his dislike to the aristocracy's questionable privileges that originate in the past, was 'spell-bound' by 'noble examples.' Th. Fontane, who knew Storm personally in Berlin, comments:

Er hatte, wie so viele lyrische Poeten, die Neigung, Alles aufs Idyll zu stellen und sich statt mit der Frage: 'Tut man das?' oder: 'Ist das convenable?' nur mit der Frage zu beschäftigen 'Entspricht das Vossens Luise oder dem redlichen Thamm oder irgend einer Scene aus Mörikes Maier Nolten oder aus Arnim's Kronenwächtern?'⁵

Fontane has a suspicion that Storm took even heroes of his own works as Lebensvorbilder. Judging Storm's Lebensgewohnheiten, he writes:

Es soll sich die Dichtung nach dem Leben richten, an das Leben sich anschliessen, aber umgekehrt eine der Zeit nach weit zurückliegende Dichtung als Norm für modernes Leben zu nehmen, erscheint mir durchaus falsch.⁶

Turgenev, on the contrary, was 'possessed' in the same manner by the homo novus type, the nihilist, who is questioning traditional values, trying to destroy them. Turgenev confesses to Ostrovskaya:

Лицо Базарова до такой степени меня мучило, что, бывало, сяду я обедать, а он тут передо мной торчит; говорю с кем-нибудь,—а сам придумываю: что бы сказал Базаров на моем месте? У меня есть вот такая большая тетрадь предполагаемых разговоров a la Bazarov.⁷

About his creative method Turgenev tells D. Sadovnikov:

⁵Fontane, op. cit., p. 224.

⁶Ibid., p. 224.

⁷N.L. Brodskii, I.S. Turgenev v vospominaniakh sovremennikov i ego pis'makh, Part I (Moskva: Izd. Dumnov, 1924), p. 67.

...когда пишешь роман и обдумываешь характеры, -- сцены, образы людей, типы не дают покоя. Его, конечно, прежде всего берешь из жизни. Она дает известный толчок, а дальше идет полу и бес-сознательное творчество.⁸

Quoting from one of Storm's letters about his creative method, W.F. Mainland writes: "Here in two very simple but incisive statements Storm reveals something of his method and his principle. '...., dass ich, wenn es mir nicht von selbst kommen will, die Sache weglege, bis es kommt.'"⁹ The second statement Mainland quotes is: "'Die Konzeption anlangend, so ist mein Streben darauf gerichtet, dass das Einzelne immer für sich etwas ist, und doch dem Ganzen dient '" (letter of March 2, 1873).¹⁰ Mainland thinks that Storm shows more 'interest in the form than in the idea,' whereas one can say that Turgenev is more interested in the idea, or, rather, in his heroes. Yet Storm's second principle applies entirely to Turgenev, too. His Sportsman's Sketches Turgenev rightly calls "concentrated essences of man's character."¹¹

⁸Ibid., p. 118.

⁹W.F. Mainland, "Theodor Storm," in Alex Nathan, German Men of Letters (London W.I.: Osw. Wolff, 1961), p. 163.

¹⁰Mainland quotes from O. Katann, Storm als Erzieher (1948).

¹¹Cf. Turgenev's letter of October 16, 1852, to Aksakov in I.S. Turgenev, Polnoe sobranie sochineniĭ i pisem. Pis'ma (Moskva-Leningrad: Izd. ANSSSR, 1961), II, 77. [Throughout the following chapter unexplained page references will refer to I.S. Turgenev, Polnoe sobranie sochineniĭ i pisem. Sochineniia. (Moskva, Leningrad: ANSSSR and "Nauka," 1960-1968). The volume numbers will be given in Roman letters].

Let us begin the comparison of Storm's and Turgenev's style by examining Turgenev's style from the basic aspect of Distance: Distance as spacial category.

When giving a very subjective Stimmungsbild, Turgenev, like Storm, combines the motives of sound and great Distance. Thus in Pevtsy:

Он [Яков] глубоко вздохнул и запел... Первый звук его голоса был и неровен и, казалось, не выходил из его груди, но принесся откуда-то издалека, словно залетел случайно в комнату. (IV,240)

Yet the narrator's attention returns at once to the 'Distance of discernible shapes': "Stranno podeĭstvoval ětot trepeshchushchiĭ zvuk na vsekh na nas; my vzglianuli drug na druga, a zhena Nikolaĭa Ivanycha tak i vyprĭamilas' " (IV,240).

The story about the singers ends with a Stimmungsbild created by two distant voices calling to each other:

Я сходил большими шагами по дороге вдоль оврага, как вдруг где-то далеко в равнине раздался звонкий голос мальчика. 'Антропка! Антропка-а-а!...' ... Тридцать раз по крайней мере прокричал он Антропки, как вдруг с противоположного конца поляны, словно с другого света, принесся едва слышный ответ: --Чего-о-о-о-о? (IV,244)

Like Storm, Turgenev contrasts Distance with the approaching darkness: "'Antropka-a-a!' vse eshche chudilos' v vozdukhe napolnennom tenĭami nochi " (IV,244).

Approximately two years after Turgenev's letter to Madame Viardot (1850), Kasĭan s Krasivoĭ Mechi was written. Descriptions of the horizon line and of the sky occur here. As in Storm's Auf der Universitĕt (1862), the motive of Distance is brought in connection with nonchalant slumber as well. Yet the horizon, here described after awakening, has more clear

outlines: "...vdali nebol'shie berezovye roshchi svoimi okruglenno-zubchatymi verkhushkami odni narushali pohti priamuiu chertu nebosklona" (IV,114).

In Kas'ian s Krasivoi Mechi, the sky conveys a different feeling to the narrator of the story than to Turgenev when he was writing his letter to Madame Viardot:

Вы глядите: та глубокая, чистая лазурь возбуждает на устах ваших улыбку, невинную как она сама, как облака по небу, и как будто вместе с ними медленной вереницей проходят по душе счастливые воспоминания...(IV,124)

Yet, unlike Storm, Turgenev does not indulge too often in describing Stimmung for its own sake. Stimmung is rather a secondary, though never missing phenomenon in his works.

As a stylist, Turgenev accomplished perfect coordination of content and form in his Sportsman's Sketches. This work treats a unique theme: the exploration of his own countrymen by a nobleman, somewhat estranged from them by his foreign education, different manners and different way of life. El'sberg does not go as far as Lukacs when he speaks of unity of content and style, although the style of some passages in the Sportsman's Sketches might deserve the epithet evocative style. Yet El'sberg's following definition is more appropriate to Turgenev's art:

Вырабатываемый художником, обладающим подлинной оригинальностью, индивидуальный стиль как объединяющее начало содержательной формы соответствует и тем сторонам жизни, на которых писатель сосредоточивает свое внимание, ибо именно их воспроизведение и закрепление в искусстве выражает внутреннюю потребность его творческой личности и неповторимые индивидуальные

особенности этой последней.¹²

Hunting is easily linked with eavesdropping. It should be of some interest to mention that N.A. Nekrasov links these themes, too. In his poem Krest'ĭanskie deti he describes peasant children spying on a hunter who has fallen asleep in a barn. The hunter awakes, pretends still to be sleeping, and a thrilling episode of mutual spying and eavesdropping follows.¹³

The first story of the Sportsman's Sketches, Khor' i Kalinych, contains a scene of secret observation:

Я открыл глаза и увидел Калиныча: он сидел на пороге полураскрытой двери и ножом вырезывал ложку. Я долго любовался его лицом, кротким и ясным, как вечернее небо. (IV,11)

Turgenev shows the peasant's reticence and partial mistrust of the nobleman: "Khor' vyrazhalsiĭa inogda mudreno, dolzhno byt' iz ostorozhnosti..." (IV,12). The narrator observes another time: "'Krepok ty na iĭazyk i chelovek sebe na ume', podumal iĭa " (IV,13).

As can be gathered as early as the first story of the Sportsman's Sketches, for all the friendliness of the peasants, their reserve will make the story teller use his ingenuity or tricks like eavesdropping to find out more about the peasants' nature, their Weltanschauung, their way of life. In

¹²I A.E. El'sberg, "Tvorcheskaĭa individual'nost' pisatelĭa i literaturnoe razvitie," in Teoriĭa literatury (Moskva, ANSSSR, 1965), III, 395.

¹³Cf. N.A. Nekrassov, Polnoe sobranie sochinenii i pisem Stikhotvoreniiĭa (Moskva: Gosudarstvennoe izdatel'stvo khudozhestvennoi literatury, 1948), II, 109-115.

an indirect way the peasants sometimes give a convincing testimony of their way of life and their character. Such is Khor's account of the "eagles," the rug-traders. Turgenev is one of the first writers to describe a peasant's Weltanschauung in literary terms: "Khor vozvyshalsiâ dazhe do ironicheskoi tochki zreniâ na zhizn'" (IV,15).

In the second story (Ermolai i Melnichikha) the motive of eavesdropping is utilized to its full extent. After a tiring day of hunting the narrator and his serf Ermolai spend the night in the open. Through his light slumber the nobleman hears Ermolai's conversation with a countrywoman which reveals not only the relations between country folk but their true, unmasked opinion of the nobleman. Thus Ermolai, referring to his sleeping master: "A pust' drykhnet, -- ravnodushno zametil moi vernyi sluga, -- nabegalsiâ tak i spit " (IV,28). The author does not pass up the opportunity to put in the ironic remark "moi vernyi sluga."

The story Bezhin lug deals with boys watching horses at night. Again the narrator removes himself from the boys' consciousness by the tested device: "Iâ pritvorilsâ spiashchim. Ponemnogu mal'chiki opiât' razgovorilis' " (IV,99). The narrator hears the boys telling somewhat curious ghost stories to each other.

In the story Kontora the narrator spends a night in the office of a manor after a day's hunting. Pretending to sleep he overhears the clandestine transactions between merchants and clerks.

In Svidanie the narrator witnesses a rendezvous between a spoiled gentleman's serf and an ordinary serf-girl. The exclusiveness, the singularity of such eavesdropping situations becomes clear when the narrator tries to approach the girl after the rendezvous:

...но едва успела она взглянуться в меня, как откуда взялись силы -- она с слабым криком поднялась и исчезла за деревьями, оставив разбросанные цветы на земле. (IV, 268)

By means of such 'one-sided remoteness' the author is in a position to abolish the type of the narrator-expert, familiar with his subject, yet who uses slipshod, local language (skaz)¹⁴ which very often is neither understandable nor capable of explaining special circumstances and situations to the reader. Turgenev is here in a position to accomplish a distinction between the narrator's literary language and the locally colored language of other heroes, though he does not use local dialect too often. Words of local dialect are in most cases explained in the context or in footnotes. Sometimes, on the contrary, abstract expressions are complemented by more 'vulgar' details as in Khor' i Kalinych: "Khor' ponimal deistvitel'nost,' to-est: obstroilsia, nakopil den'zhonku, ladil s barinom i prochimi vlastiami " (IV, 15).

Spatial Distance sometimes implies 'respect': in the presence of the nobleman a serf's conduct adjusts itself to

¹⁴It was much used by Gogol' in his stories.

the nobleman's expectations, to a certain etiquette. Only in the nobleman's absence can a serf feel at ease, be himself. This master-serf relation is shown in miniature in the master-dog relation between Ermolai and his dog Valetka.

"Stanu iã psa kormit', -- rassuzhdal on, -- pritom pes -- zhivotnoe umnoe, sam naidet sebe propitanie " (IV,22). Valetka behaves according to his master's logic, yet:

...если случайно догонял подраненного зайца, то уж и съедал его с наслаждением всего, до последней косточки, где-нибудь в прохладной тени под зеленым кустом, в почтительном отдалении от Ермолая, ругавшегося на всех известных и неизвестных диалектах. (IV,23)

A character from the story L'gov, who has some pretensions of being educated, shows the manor-serf knowledge of propriety when accosting the narrator and offering him his services:

...я здешний охотник Владимир... Услышав о вашем прибытии и узнав, что вы изволили отправиться на берега нашего пруда, решился, если вам не будет противно, предложить вам свои услуги. (IV,81)

Later his knowledge of etiquette is shown once more: "Îã prisel na mogilu v ozhidanii Ermolaiã. Vladimir otoshel dliã prilichiã [underlining mine] neskol'ko v storonu i tozhe sel" (IV,84).

The narrator is sometimes aware that his presence enhances estrangement among the characters of the stories. Thus an uncle, making his adult nephew talk about his misdeeds: "Tebe, iã znaïu, pri gospodine pomeshchike sovestno: tem luchshe -- kaznis'. Izvol', izvol'-ka govorit'...My poslushaem " (Odnodvoret's Ovsiannikov, IV,73).

A peasant, caught while stealing timber by a forester, is reminded of the gentleman's presence when he is trying to beg for mercy: "É, da chto s toboi' tolkovat'; sidi smirno, a to u meniâ znaesh'? Ne vidish' chto li barina?" (Biriuk, IV,173). The effect of the last remark is felt immediately: "Bedniâk potupilsia..." (IV,174).

The causes of alienation of an impoverished gentleman are shown convincingly:

Из человека честного, щедрого и доброго, хотя и взбалмошного и горячего, он превратился в гордеца и забияку, перестал знаться с соседями, -- богатых он стыдился, бедных гнушался, и неслыханно дерзко обращался со всеми, даже с установленными властями: я, мол, столбовой дворянин. (Chertopkhanov i Nedopiuskin, IV,303)

People expect a certain amount of strictness and 'formality' from the gentleman:

Пока не знаешь его, войдешь к нему -- боишься точно, робеешь; а войдешь к нему -- словно солнышко тебя пригреет, и весь просветлеешь. ...А рассердится -- словно гром прогремит. Страху много, а плакаться не на что: смотришь -- уж и улыбается. (Odnodvoret's Ovsiannikov, IV,66)

The peasants mistrust the gentleman's new friendly Slavophile approach to them. They are at a loss when the tenor of life constituted by centuries is abolished. Even the gentleman cannot overcome it:

Мужики ему в пояс, -- только молча: заробели, знаете. И он словно сам робеет. Стал он им речь держать: 'Я-де русский, говорит, и вы русские; я русское все люблю... русская, дескать, и у меня душа и кровь тоже русская...' Да вдруг как скомандует: 'А ну, детки, спойте русскую народственную песню.' У мужиков поджилки затряслись; вовсе одурели. (IV,70-71)

A too friendly gentleman is avoided by the peasants:

...а мужики к Василью Николаичу подступиться не смеют: боятся. И ведь вот что удивления достойно: и кланяется им барин, и смотрит приветливо, -- а животы у них от страху так и подводит...(IV,71)

The problem that Turgenev faced himself, the estrangement of a gentleman-westerner, is presented in Gamlet Shchigrovskogo uезда. A nobleman who had studied a few years in Germany complains:

...какую пользу мог я извлечь из энциклопедии Гегеля? Что общего, скажите, между этой энциклопедией и русской жизнью? И как прикажете применить ее к нашему быту, да не ее одну, энциклопедию, а вообще немецкую философию... скажу более -- науку?(IV,282)

In his reminiscences, before going to Berlin in 1837, Turgenev claims to have known the dangers which had their effect on the hero of Gamlet Shchigrovskogo uезда:

Могу сказать о себе, что лично я весьма ясно сознавал все невыгоды подобного отторжения от родной почвы, подобного насильственного перерыва всех связей и нитей, прикреплявших меня к тому быту, среди которого я вырос...¹⁴

Yet on the other hand he confesses:

Мне необходимо нужно было удалиться от моего врага затем, чтобы из самой моей дали сильнее напасть на него. В моих глазах враг этот имел определенный образ, носил известное имя: враг этот был -- крепостное право.¹⁵

The point of view from which the Sportsman's Sketches are written -- the detached attitude of an 'emancipated' westerner -- can be considered mainly as a result of Turgenev's visit to Germany.

¹⁴I.S. Turgenev, Sochineniia, XIV, 8.

¹⁵Ibid., p. 9.

In the Sportsman's Sketches, there is no open polemic on serfdom in the manner of the polemic on slavery of Harriet Beecher Stowe's Uncle Tom's Cabin. Turgenev uses more subtle hints to express his aversion to serfdom. Describing a prosperous landlord, for instance, in the story Burmistr the narrator declared twice: "...vse-taki neokhotno k nemu edesh' " (IV,134). And after giving an account of the landlord's merits: "So vsem tem iâ, po krainei mere, ne slishkom okhotno ego poseshchaiu, i esli by ne tetereva i kuropatki, sovershenno by s nim razznakomilsia " (IV,135). Later, in the course of the story, the refined cruelty of that landlord is shown at full scale.

The narrator's differing view on corporal punishment is expressed, as his so many other opinions differing from the 'official line,' indirectly. In the story Dva pomeschchika it is left to the landlord to reflect the narrator's mood when the narrator is witnessing the whipping of a serf:

Что я, злодей, что ли, что вы на меня так уставились?
Любят да наказует: вы сами знаете. (IV,184)

Henry James, comparing the Sportsman's Sketches to Uncle Tom's Cabin, writes:

...Turgenieff's rustic studies sounded, like Uncle Tom's Cabin, a particular hour: with the difference, however, of not having at the time produced an agitation -- of having rather presented the case with an art too insidious for instant recognition, an art that stirred the depths more than the surface.¹⁶

¹⁶Henry James, The Art of Fiction (New York: Oxford University Press, 1948), p. 118.

The main difference between Turgenev's and Beecher Stowe's situation is that Turgenev wrote and published his work against serfdom not outside but within a state that upheld serfdom. The situation here demanded to take refuge to art at a larger scale. The only possible way to protest against serfdom without arousing the censor's suspicion was to describe characters and situations from an 'emancipated' point of view without announcing expressly the narrator's Weltanschauung or indulging into agitation as Radishchev did two generations before Turgenev.

Turgenev's political convictions are skillfully blended with the artistic approach to the subject of which Henry James writes:

It is an incident for a woman to stand up with her hand resting on a table and look out at you in a certain way; or if it be not an incident I think it will be hard to say what it is. At the same time it is an expression of character. If you say you don't see it (character in that -- allons donc!), this is exactly what the artist who has reasons of his own for thinking he does see it undertakes to show you.¹⁷

From the political point of view the sublime approach in Sportsman's Sketches can be considered an artful invention to elude difficulties, to avoid the author's personal involvement without forfeiting the 'message' of the work. Yet from the artistic point of view, an ostentatious display of a certain arrangement can sometimes be felt. Turgenev himself realizes it when he speaks of "concentrated essences of

¹⁷Ibid., p. 13.

man's character, presented to the reader to have a sniff."
(Cf. p. 66 above)

In a letter of February 4, 1877, to Pietsch, Turgenev, criticising Storm's story Aquis submersus, writes: "...das alte Goethesche Wort bleibt ewig wahr: 'Man merkt die Absicht' u s w."¹⁸ It is a long span of time that separates that letter from the first publishing of the Sportsman's Sketches (1852).

Turgenev, in the struggle against his enemy -- the serfdom in Russia, was much nearer in his attitude towards art to Bertolt Brecht's theory of the alienation effect which "was to make the spectator [reader] adopt an attitude of inquiry and criticism in his approach to the incident."¹⁹ Beside the intended arrangement, the narrator's frequent addresses to the reader in the Sportsman's Sketches, and his references to oneself, to his feelings and thoughts help to draw the reader's attention to the narrator's subtly expressed critical attitude towards serfdom.

With the exception of Konets Chertopkhanova, the narrator is present and personally involved in every story. The past events are viewed with the detachment of present time, the frequent addresses to the reader invite him to share the narrator's point of view. As the Sportsman's Sketches proceed the narrator addresses the reader with ever greater familiarity, whereas the scenery and the heroes change in kaleidoscopic succession and are viewed with constant detachment.

¹⁸Turgenev, Pis'ma, XII, p. 76.

¹⁹Bertolt Brecht, Brecht on Theatre (London: Methuen, 1964), p. 136.

W. C. Booth points out "how 'strongly a prolonged intimate view of a character works against our capacity for judgement." ²⁰ This rule does not apply to Turgenev's novel Fathers and Sons. Though the novel, as literary form, offers Turgenev a prolonged view of the main character, intimacy is deliberately avoided here, and with it the capacity of judgement is preserved. This exceptional attitude towards the main character of the novel caused a polemic among critics after the Fathers and Sons had appeared. It should be worth while tracing the attitude of Turgenev and of several critics to the main hero in Fathers and Sons.

The prototype of Bazarov whom Turgenev, according to his confessions, once met in a train,²¹ made him reflect in every new situation, how his hero would have behaved in his place. This obsession plagued Turgenev for a long time.

Turgenev's following explanation of his relationship to the prototypes of his novel characters is especially typical of Bazarov:

Когда я заинтере/совываюсь каким-либо характером, он овладевает моим умом, он преследует меня днем и ночью, и не оставляет меня в покое, пока я не отделаюсь от него.
[underlining mine]

²⁰Wayne C. Booth, The Rhetoric of Fiction (Toronto: The University of Toronto Press, 1965), p. 322.

²¹Cf. Brodskii, op. cit., p. 67.

Когда я читаю, он шепчет мне на ухо свои мнения о прочитанном, когда я иду гулять, он высказывает свои суждения обо всем, что я ни услышал и ни увидел. Наконец, мне приходится сдаваться -- я сажусь и пишу его биографию. Я спрашиваю себя: кто были его отец и мать, что за люди они были, какого рода семью представляли, каковы были их привычки и т.д.²²

Inasmuch as we can give credit to Turgenev, the lines "poka iâ ne otdeľaiûs' ot nego," imply that he was 'possessed' by the convictions and the spiritual values of his heroes; they plagued him as long as he did not 'mobilize' his own values against those of his heroes or accept them as his own. This idea is expressed in N. Strakhov's criticism of Fathers and Sons:

Итак, вот оно, вот то таинственное нравоучение, которое вложил Тургенев в свое произведение. Базаров отворачивается от природы; не корит его за это Тургенев, а только рисует природу во всей красоте. Базаров не дорожит дружбою и отрекается от романтической любви; не порочит его за это автор, а только изображает дружбу Аркадия к самому Базарову и его счастливую любовь к Кате. Базаров отрицает тесные связи между родителями и детьми; не упрекает его за это автор, а только разворачивает перед ним картину родительской любви. Базаров чуждается жизни; не выставляет его автор за это злодеем, а только показывает нам жизнь во всей ее красоте. Базаров отвергает поэзию; Тургенев не делает его за это дураком, а только изображает его самого со всею роскошью и проницательностью поэзии.²³

Strakhov speaks of Turgenev's victory over Bazarov -- an ideal victory which is only possible and of some value when the antagonist is treated by the author with respect and fairness.²⁴

²²Ibid., p. 81.

²³N.N. Strakhov, Kriticheskie stat'i ob I.S. Turgeneve i L.N. Tolstom, part I. (Kiev: Chokolov, 1901. Reprinted by Slavistic Printings and Reprintings, 1968), p. 36.

²⁴Ibid., p. 37.

D.T. Pisarev views the need of this 'victory' from the subtle knowledge of the writer's psyche:

...Тургенев, очевидно, не благоволит к своему герою. Его мягкую, любящую натуру, стремящуюся к вере и сочувствию, коробит от разьедающего реализма; его тонкое эстетическое чувство, не лишенное значительной дозы аристократизма, оскорбляется даже самыми легкими проблесками цинизма; он слишком слаб и впечатлителен, чтобы вынести безотрадное отрицание; ему необходимо помириться с существованием если не в области жизни, то по крайней мере в области мысли, или, вернее, мечты.²⁵

Yet considering the omnipotence of talent, Pisarev remarks:

...даровитый художник и честный человек должен быть в высшей степени осторожен из уважения к самому себе и к той идее, которую он защищает или опровергает. Тут надо держать в узде свою личную антипатию, которая при известных условиях может превратиться в произвольную клевету на людей, не имеющих возможности защищаться тем же оружием.²⁶

Antonovich, a critic who had expected Turgenev to be on the side of the 'sons,' the new 'nihilistic' generation, which was denying the 'fathers' culture, tends to see more faults with Bazarov than politically neutral critics did. Antonovich writes about his impressions of the novel:

Вас обдаёт каким-то мертвящим холодом; вы не живёте с действующими лицами романа, не проникаетесь их жизнью, а начинаете холодно рассуждать с ними, или, точнее следить за их рассуждениями.²⁷

Antonovich's disappointment arises from his high expectations. According to Antonovich:

²⁵D.I. Pisarev, Sochineniia (Moskva: Gos. izd. khud. lit., 1955), II, 14.

²⁶Ibid., II, 15.

²⁷M.A. Antonovich, Literaturno-kriticheskie stat'i (Moskva-Leningrad: Gos. izd. khud. lit., 1961), p. 36.

...истинный художник относится к своим несчастным героям не только с видимым смехом и негодованием, но и с незримыми слезами и невидимой любовью; он страдает и болит сердцем из-за того, что видит в них слабости; он считает как бы своим собственным несчастьем то обстоятельство, что у других людей, ему подобных, есть недостатки и пороки; он говорит о них с презрением, но вместе и с сожалением, как о своем собственном горе...²⁸

In his partiality to Bazarov, or, rather, to the cause of the new generation, Antonovich does not realize that the fierce defender of the 'fathers,' Pavel Kirsanov, does not escape Turgenev's 'cold' treatment either.

In his attempt to give a fairer judgement on Fathers and Sons than Antonovich had done, Pisarev, besides revealing the writer's psyche to the reader, also points out some 'technical' peculiarities of the novel:

У Тургенева мы видим только результаты, к которым пришел Базаров, мы видим внешнюю сторону явления, т.е. слышим, что говорит Базаров, и узнаем, как он поступает в жизни, как обращается с разными людьми. Психологического анализа, связного перечня мыслей Базарова мы не находим; мы можем только отгадывать, что он думал и как формулировал перед самим собою свои убеждения. Не посвящая читателя в тайны умственной жизни Базарова, Тургенев может возбудить недоумение в той части публики, которая не привыкла трудом собственной мысли дополнять то, что не договорено или не дорисовано в произведении писателя. Невнимательный читатель может подумать, что у Базарова нет внутреннего содержания и что весь его нигилизм состоит из сплетения смелых фраз, выхваченных из воздуха и не выработанных самостоятельным мышлением.²⁹

Beside the danger that the omission of Bazarov's inmost thoughts and feelings might cause an inattentive reader to consider Bazarov a 'shallow' character, the manipulation, or,

²⁸Ibid., p. 38.

²⁹Pisarev, op. cit., II, 30-31.

rather, attribution of inmost thoughts and feelings to the characters indicates Turgenev's sympathies and antipathies with sufficient exactitude. Referring to Turgenev's works in general, V.M. Fisher points out the economy of description that is often combined with consideration to the feelings of Turgenev's heroes. Complete ignoring of personal psychology, on the other hand, shows carelessness towards the psyche of a character with whom Turgenev did not sympathize.³⁰ Types to whom Turgenev did feel neither sympathy nor respect receive a treatment of which TSeitlin writes:

В детальных и хорошо разработанных портретах многозначительна каждая деталь. Особенно это явственно в юмористико-сатирических портретах людей, духовное содержание которых ничтожно: Паншин, Стахов, Ситников, Кукушина. Здесь портрет почти всегда заменяет изображение внутреннего мира души и каждая деталь его приобретает разоблачительную функцию.³¹

Characters that, despite the lack of sympathy, demand more respect from the author receive a different treatment. Pumpianskii writes about it:

Моруа правильно замечает, что в Рудине Тургенев применил метод 'множественного освещения героя' [underlining mine], который показан нам в различных профилях, как могут его видеть наблюдатели с различными реакциями на предмет. Даже прочитав весь роман, мы несколько неуверены, знаем ли мы Рудина до конца.³²

³⁰Cf. V.M. Fisher, "Povest' i roman u Turgeneva," in Rosanov, I.N., Tvorchestvo Turgeneva (Moskva: Tipografiia Kooper, 1920), p. 36.

³¹A.G. TSeitlin, Masterstvo Turgeneva-romanista (Moskva: 'Sovetskii pisatel', 1958), p. 108.

³²L.V. Pumpianskii, "I.S. Turgenev i Zapad," in Brodskii, N.L., I.S. Turgenev. Materialy i issledovaniia (Orel: Izdatel'stvo Orlovskogo Oblastnogo Soveta deputatov trudiaschikhsia, 1940), p. 105.

The same statement applies to Fathers and Sons, too. The writer's ignoring of the personal psychology of such a pivotal character as Bazarov, for instance, is contrasted by the more attentive approach to the psyche of the characters that surround him and communicate with him. The reader is able to observe Bazarov's character not only from his deeds or conversation, as Pisarev points out, but also from the reflexions of his personality in the minds of other characters. This one-sided depiction of the main character by showing the way Bazarov is reflected in other characters' minds, and not how other characters are reflected in Bazarov's mind,³³ seems to be one of the main causes of Antonovich's indignation.

There are a few instances of Bazarov's thoughts in the novel, but these thoughts are of a petty character and do not express Bazarov's complex nature. In most cases, the author shows Bazarov's thoughts when he must admit defeat. When falling in love with Odintsova his passing thought is: "Vot tebe raz! baby ispugalsiâ!" (VIII,270). Odintsova changes Bazarov's manners within a few days. His mind registers this fact: "'Kakoï iâ smirnen'kiï stal', -- dumal on pro sebiâ" (VIII,275). About an old aunt, whom Odintsova keeps in her house, Bazarov thinks: "Dliâ radi vazhnosti derzhat, potomu chto kniazheskoe otrod'e..." (VIII,280). Bazarov's mental descriptions about the country they are visiting compare poorly to Arkadiï's.

³³Cf. M. Bakhtin, Problemy poëtiki Dostoevskogo (Moskva: 'Sov. pisatel', 1963), p. 63.

For example, Arkadii's thoughts are expressed as follows:

Нет, -- подумал Аркадий, -- небогатый край этот, не поражает он ни довольством, ни трудолюбием; нельзя, нельзя ему так остаться, преобразования необходимы... но как их исполнить, как приступить?... (VIII,205)

Bazarov's thoughts, on the other hand, take the following form: "Эге! -- podumal on, posmotrev krugom, -- mestechko-to nekazisto" (VIII,211).

The author's most 'sympathetic' thought attributed to Bazarov is even accompanied by a tinge of pity: "'Ty koketnichaesh', podumal on, -- ty skuchaesh' i draznish' menia ot nechego delat', a mne...! Serdtse u nego deistvitel'no tak i rvalos" (VIII,293).

The observation of Bazarov's character is reserved to persons who stay out of the 'battle of life,' who belong to the 'tame kind.' After Bazarov's argument with Pavel Petrovich, Nikolai Petrovich thinks: "Nu, ty, ia vizhu, tochno nihilist" (VIII,220). A more shrewd observation of this kind is reserved to Bazarov's friend Arkadii:

Эге, ге!.. -- подумал про себя Аркадий, и тут только открылась ему на миг вся бездонная пропасть базаровского самолюбия. --Мы, стало быть, с тобой боги? то есть -- ты бог, а олух уж не я ли?" (VIII,304)

In the light of Arkadii's most private observations, Bazarov continues to develop his thoughts aloud which creates an atmosphere of ironic detachment to him.

After the fatal misunderstanding between Bazarov and Odintsova, she thinks of him: "Ia boius' etogo cheloveka" (VIII,301). A few days later her feelings to Bazarov are expressed in the following manner: "'Etot menia liubil!' -- podumala ona -- i zhalko ei stalo ego, i s uchastiem protianula

ona emu ruku. No i on ee ponial " (VIII,379).

There is some truth in Antonovich's statement that Turgenev refuses to reconcile himself with Bazarov even before Bazarov's death.³⁴ There is no attempt to view the psyche of the dying Bazarov from within; instead Odintsova's aversion is shown to him which contrasts with the loving care of Bazarov's parents:

Она просто испугалась каким-то холодным и томительным испугом; Мысль, что она не то бы почувствовала, если бы точно его любила -- мгновенно сверкнула у ней в голове. (VIII,395)

Yet the duel between Bazarov and Pavel Petrovich is described from Bazarov's point of view. Pavel Petrovich is the 'aggressor' here and the author's sympathies are on Bazarov's side who is forced to defend himself: "On mne priamo v nos tselit, -- podumal Bazarov, -- i kak shchuritsia staratel'no, razboinik!" (VIII,352).

P.V. Annenkov's following lines explain this attitude of Turgenev which remains constant in his life and art:

Питая врожденное отвращение к насилию, получив от природы ненависть к попранию человеческих прав, которое тогда встречалось чуть ли не ежедневно, Тургенев мстил господству крепостничества в нравах и понятиях тем, что объявлял себя противником, без разбора, всех коренных, так называемых основ русского быта.³⁵

³⁴G. A. Biaily points out the author's reluctance to introduce Bazarov to the reader, although this is done for reasons of writing technique. Cf. G.A. Biaily, *Roman Turgeneva "Ottsy i deti"* (Moskva, Leningrad: Gosud. izd. khudozhestvennoi literatury, 1963), p. 15.

³⁵P.V. Annenkov, *Literaturnye vospominaniia* (Leningrad: 'Academia,' 1928), p. 621.

It is possible to gather from the novel, too, that Turgenev sympathized with some of Bazarov's ideas, yet saw the danger of converting these ideas into practice by violence.

The aversion to violence is incidentally a characteristic trait of most of Storm's stories as well.

CHAPTER V

STORM'S AND TURGENEV'S STYLE IN THE LIGHT OF CONTEMPORARY CRITICISM

Storm's and Turgenev's congeniality complicates matters in the attempt to establish more exactly Turgenev's influence on Storm. One can agree with Laage's statement:

Die frühen, in den Potsdamer und in den ersten Heiligenstedter Jahren geschriebenen Prosastücke Storm's zeigen das Bemühen des Dichters, den Dingen und Gestalten mehr individuelle Bestimmtheit und grössere Objektivität zu geben. Erste Schritte auf diesem Wege ist Storm selbst gegangen.¹

Since Storm got acquainted with Turgenev's Sportsman's Sketches before the time he began to write in prose (1854) (Turgenev as well made a 'lyrical' beginning to his literary career), K.E. Laage's following statement seems to be justified:

- Turgenev's Jägerskizzen aber scheinen dem Husumer Dichter weiter geholfen zu haben; zumindest zeigen sie ihm, dass er auf dem richtigen Wege war. Vielleicht hat er sogar von ihnen gewisse stilistische Anregungen empfangen.²

As Laage points out, Storm might have learned something from Turgenev's style, which was more objective and clear and showed more aristocratic aloofness than his own.

L. Tolstoy writes:

¹K.E. Laage, Theodor Storm und Iwan Turgenjew (Heide: Westholsteinische Verlagsanstalt, 1967), p. 56.

²Ibid., p. 56-57.

Clearness of expression assists infection,³ because the recipient who mingles in consciousness with the author is the better satisfied the more clearly that feeling is transmitted which, as it seems to him, he has long known and felt and for which he has only now found expression.⁴

On the other hand, the same difficulty arises when trying to establish Storm's influence on Turgenev. Turgenev's Spring Torrents which appeared much later than Immensee shows many striking similarities to Storm's first Novelle.⁵ Laage explains most of the similarities between the two writers by "...gemeinsame literarische Ahnen": Dickens, Scott, Thackeray, Daudet whom they both read.⁶ Turgenev knew Europe, European thought and its development; and so did Storm, of course.

When mentioning the possible influence of Storm's style on Turgenev's Punin and Baburin, K.E. Laage points out Storm's art of creating Stimmung: "Die Stimmung des Turgenjewschen Eingangsrahmens wird von dem bekannten Stormschen Ton bestimmt."⁷ It is the Stimmung of self-absorption in reminiscence of which Tolstoy writes:

But most of all is the degree of infectiousness of art increased by the degree of sincerity in the artist. As soon as the spectator, hearer, or reader feels that the

³By 'infection' Tolstoy means 'mingling in consciousness', or, in the terms of this work, the appeal to the reader's imagination.

⁴Leo Tolstoy, "What is Art?" in Marvin Levich, Aesthetics and the Philosophy of Criticism (New York: Random House, 1963), p. 461.

⁵Laage, pp. 72-75.

⁶Ibid., p. 78.

⁷Ibid., p. 74.

artist is infected by his own production and writes, sings or plays, for himself, and not merely to act on others, this mental condition of the artist infects the recipient; and, on the contrary, as soon as the spectator, reader or hearer, feels that the author is not writing, singing, or playing, for his own satisfaction -- does not himself feel what he wishes to express, but is doing it for him, the recipient -- resistance immediately springs up, and the most individual and the cleverest technique not only fail to produce any infection but actually repel.⁸

Turgenev's 'Künstlermelancholie, nicht ganz ohne Posiertheit'⁹ could not help slightly 'squinting' at the reader's opinion.¹⁰

The 'self-absorption' of Storm's early style is more conspicuous in his nature descriptions when written in the first person. K.E. Laage quotes a passage from a nature description from Storm's Auf der Universität:

Eine Strecke weiter, nur durch ein paar dürftige Ackerfelder getrennt, dehnte sich unabsehbar der braune Steppenzug der Heide; die äussersten Linien des Horizonts zitterten in der Luft. Kein Mensch, kein Tier war zu sehen, so weit das Auge reichte. Ich legte mich neben dem Wässerchen im Schatten des schönen Baumes in das Kraut. Ein Gefühl von süsser Heimlichkeit beschlich mich; aus der Ferne hörte ich das sanfte träumerische Singen der Heidelerche; über mir in den Blüten summt

⁸Tolstoy, op. cit., p. 461; "resistance" may be taken here to correspond to "Distance a priori." Cf. also the Russian original: L.N. Tolstoy, Sobranie sochinenii (Moskva: Izd. "Khud. lit.," 1964), XV, 180-181.

⁹Cf. Mann, op. cit., IX, 248.

¹⁰Dostoevskii malignantly derides this weakness of Turgenev exposing it in the person of the writer Karmazinov, a character in his novel Besy. Karmazinov's attempt of captatio benevolentiae at a public reading of one of his stories is given the interpretation: "A vprochem, pokhvalite, pokhvalite, iā ved' eto uzhasno liūbliū, iā ved' eto tol'ko tak govoriū chto kladu pero..." Cf. F.M. Dostoevskii, Besy (Paris: Y.M.C.A. Press, n.d.), II, 24.

das Bienengetön; zuweilen regte sich die Luft und trieb eine Wolke von Duft um mich her; sonst war es still bis in die tiefste Ferne. Am Rand des Wassers sah ich Schmetterlinge fliegen; aber ich achtete nicht darauf... (I,305)

The floating contours ('der unabsehbare Steppenzug der Heide', 'die äussersten Linien des Horizont's, die in der Luft zittern', 'Wolke von Duft'), the muffled and tender tones (ein paar, zuweilen, sonst, still, süss, sanft, träumerisch, Schmetterlinge) and their subjective use correspond to the 'feeling-at-home' mood which put the senses into a snug, non-chalant repose and render, as K.E. Laage points out, a convincing Stimmungsbild of a summer day.¹¹

Yet from the point of view of modern criticism there is a lack of balance: the hero's conscious Ich is not opposed by any object of certain traits or features. One cannot get rid of the feeling that it is quasi suspended in vacuum -- the negations (kein Mensch, kein Tier) enhance it. The narrator's Ich remembers too many details of the actions and positions of the hero's Ich which is not opposed by a more specific description of his surroundings. (Cf. 'von mir getrennt', 'ich legte mich', 'über mir', 'um mich her', 'sah ich', 'ich achtete nicht').

One of the contemporary critics, Wolfgang Kayser, in his Das sprachliche Kunstwerk quotes a description of two eagles flying by:

¹¹Cf. Laage, op. cit., p. 42.

"Daraus aber, dass sie in der grauen Einsamkeit dort oben, wie for dem Hintergrunde der Ewigkeit, so unlöslich gepaart für sich, zwei-einig, dahinzogen -- wer weiss, woher? wer weiss, wohin? --, kam es wohl, dass ich mich nie so ausdrücklich von Mitgeschöpfen der Natur als Mensch ausgeschlossen gefühlt habe, wie vor diesen beiden Adlern.

Was war ihnen bei ihrer erhabenen, gewaltig-entschlossenen Reise von Gebirge zu Gebirge auf meinem niedern Ufer- sitze ich! --Es lag etwas so Schicksalhafter in der sicheren Gradlinigkeit und dem unaufhaltbaren Vorwärts ihres magisch verbundenen Fluges, und eine so unbefragbare Ferne in dem Schweigen ihres stolzen Miteinander!¹²

This passage (an excerpt from Kayser's quotation) is awe-inspiring as an eagle-flight might have been to ancient Roman augurs. But the critic's eye is directed here at style, not at content:

Die Endstellung des Subjekts soll wohl im zweiten Satz die Kleinheit des Ichs ausdrücken; die eine Silbe bildet kein Gegengewicht gegen die anderen, so beschwerten Satzteile.¹³

K.E. Laage passes his judgement from a similar 'strict' point of view when comparing a Stimmungsbild from Turgenev's story Raspberry Springs written in the first person, to Storm's summer-day description quoted above:

Gewiss, auch bei Turgenev erscheinen die Dinge in einem bestimmten Licht, daneben aber gibt es eine Fülle von Objekten, die in klaren Umrissen und im Detail gezeichnet werden... durch mindestens einen Zug, meist durch mehrere näher charakterisiert.¹⁴

¹²Wolfgang Kayser, Das sprachliche Kunstwerk (Bern, München: Franke Verl., 1963), pp. 301-302.

¹³Ibid., pp. 302-303.

¹⁴Laage, p. 42.

This shows that Turgenev has found a middle-course for the conscious Ich of his first-person stories, a middle-course between two choices: either to merge with the diffused surroundings, i.e. to subdue conscious perception of it, to 'dissolve' it in the impersonal Man, or to oppose it by clearly discerned surroundings. To accomplish the first is hardly possible in an Ich-Erzählung without attracting negative criticism: the narrator's Ich has to refer sooner or later to the hero's Ich while distancing itself from it by giving an account not only of its actions, feelings and state of mind, but also of its surroundings. For this reason the first choice, it seems, is possible only in lyrics or in third person stories which, like Immensee, hardly betray any point of view. K.E. Laage does not refer to the blurred, 'floating' scenery in Immensee when comparing Storm's nature descriptions to those of Turgenev, but calls Immensee "...der erste grosse Wurf." ¹⁵

Käte Friedemann states, referring to the subjectivity-objectivity problem in literature:

...es ist eine Tatsache, dass oft die äusserste Subjektivität der Form mit geistiger Objektivität identisch ist, -- deshalb identisch ist, weil der Dichter, der nicht vollkommen in seinen Gestalten aufgeht, ihnen gegenübersteht, und weil er dies Gegenüberstehen dadurch veranschaulicht, dass er sich selbst als Darstellenden in die Darstellung verwebt. ¹⁶

¹⁵Ibid., p. 16.

¹⁶Käte Friedemann, "Die Rolle des Erzählers in der Epik," in ed. Volker Klotz, Zur Poetik des Romans Darmstadt: Wissenschaftl. Buchgesellschaft, 1965), p. 166.

Subjektivität der Form in this quotation, in its widest possible sense, pertains to the subjective Ich-Form-Erzählung confirming the above statement that the Ich-Form requires a more conscious, objective approach to style. (For reasons that should be worth a closer investigation, the Ich that claims identity with the narrator's Ich, unlike the Er, cannot be dissolved into the impersonal Man. Apparently the sudden loss of viewpoint in such a case would cause the reader's Distance to collapse which easily leads to ironic Over-Distancing, unless that irony is intended by the author as self-irony or as idle talk.)

Referring to his quotation of the bird flight scene, W. Kayser states:

Es gehört zu der inneren Anlage der Skizze, dass sie zwei Perspektiven hat: die eine ist die des Erlebenden von damals, von der aus das Erlebnis aufgebaut wird (der 'mythische' Vorbeiflug und die Erfahrung der Fremdheit); die andere ist die des jetzt Erzählenden, von der aus über das Erlebnis reflektiert wird. Soweit ist alles in Ordnung. Aber Unordnung entsteht, indem die Reflexion nun da einbricht, wo gestaltet wird. Und zwar nicht als jetzige Reflexion einbricht, sondern die Gestaltung in numinoser Ergriffenheit zersetzt.¹⁷

Criticism of style seems to be in serious conflict with the content of the above passage: the involuntary, spontaneous tendency to interpret the flight of the birds as they pass by is asked to be postponed for the sake of Ordnung. The author is expected to see his former experience from the present point of view, i.e., through Verklärung, at the cost

¹⁷Kayser, Das sprachliche Kunstwerk, p. 303.

of the revival of immediate experience. This duality might be partly caused by the fact that from a stylistic point of view it is impossible in German to express subjective feelings and experiences in the second person.

Friedrich Spielhagen, seeing the problem of Ordnung in fiction in more general terms, remarks that:

...diese Natur der epischen Phantasie, welche über jede Grenze hinausstrebt, mit der Natur der Kunst, welche, sobald sie zum Werke schreitet, sich Grenzen ziehen muss und nur, indem sie diese Grenzen respektiert, ihr Werk zustande bringt, in einem fundamentalen Widerspruch steht.

Spielhagen admits that: "...dieser Widerspruch, weil er ein fundamentaler ist, niemals völlig, sondern nur annähernd gelöst werden kann..."¹⁸

As can be gathered from the above, such contradictions appear in any form of fiction. Complaining about one of Dostoevskii's narrators who was not in the position to overhear a hero's soliloquy, Eduard Spranger writes with philosophical detachment: "Streng genommen ist es eine ziemlich unsaubere Romantechnik, die der feiner aufnehmende Leser auch sehr störend empfindet."¹⁹ Spranger adheres to Goethe's theory: "Die vorsichtigste Form ist die Darstellung des Seelischen durch Handlung und Verhalten."²⁰

¹⁸Friedrich Spielhagen, "Der Ich-Roman," in ed. Volker Klotz, Zur Poetik des Romans (Darmstadt: Wissensch. Buchges., 1965), p. 68.

¹⁹Eduard Spranger, "Der psychologische Perspektivismus," in ed. Volker Klotz, Zur Poetik des Romans, p. 227.

²⁰Ibid., p. 222. (Goethe's theory will be quoted in the conclusion.)

Perceiving the discrepancies between form and content, an erudite reader like E. Spranger views a work of art with the same detachment (or even greater) as the writer did in his creative periods. The question arises as to how far the critic's Distance diminishes when he suggests an alteration of form which entails an alteration of content. Does he get involved in the writer's problems as the writer was before finding the form?

Many critics of Storm, like F. Stuckert, criticize the content of his stories as well as the form.

The criticism of Turgenev in Russia confined itself mainly to criticism of content during Turgenev's lifetime. The topics Turgenev wrote about were too important in Russia's political life to draw the public's attention to style. Critics like Belinskiĭ, Chernyshevskii, Dobroliubov, Annenkov and Antonovich were critics of content, viewing stylistic devices as instruments in the political struggle.

Petrov, writing about the relations between young Turgenev and Belinskiĭ, notes that the latter was trying to help Turgenev understand reality, yet blamed him for his lack of character, haughty manners, aestheticism and recklessness.²¹ Belinskiĭ's attitude to aesthetics shows in Turgenev's review of Goethe's Faust:

²¹Cf. S.M. Petrov, I.S. Turgenev (Moskva: Gos. izd. khud. lit., 1961), p. 29.

...как поэт Гете не имеет себе равного, но нам теперь нужны не одни поэты... мы (и то к сожалению не совсем) стали похожи на людей, которые при виде прекрасной картины, изображающей нищего, не могут любоваться 'художественностью произведения' но печально тревожатся мыслью о возможности нищих в наше время.²²

Paul Heyse's critical works seem to have had a certain influence on Turgenev's style. Gisela Ionas writes about Heyse's criticism:

Отмечая, что уже в Записках охотника раскрылся оригинальный художественный талант Тургенева, Гейзе счел спорным некоторые композиционные приемы, им [Тургеневым] примененные. Так он спрашивает: почему Тургенев 'ту или иную потрясающую историю представил не в собственном спокойном изложении, а предпочел ему свой способ, -- скачкообразный, раскрывая в форме дневников или воспоминаний те обстоятельства, при которых он узнал эту историю'".²³

After reading the Sportsman's Sketches, Heyse noticed at once Turgenev's 'squinting' at the reader's favour:

Гейзе отмечает, что в произведении Тургенева расстановка фигур, а также те или иные черты героев даны 'достаточно преднамеренно', чтобы убедить читателя, что 'автор ...при всей своей непритязательности думает о своей публике'".²⁴

N.L. Pumpyanskiĭ writes about Storm's and Heyse's influence on Turgenev:

Отметим все же для полноты, известное влияние элегического лиризма новеллы Т.Шторма на новеллы Тургенева 1860ых годов и весьма вероятную связь неожиданного перелома действия в середине Вешних вод (случайная встреча Санина с Полозовым резко, и для читателя совершенно неожиданно, меняет судьбу героя) с теориями П.Гейзе, который считал такой неожиданный перелом обязательным для новеллы, в

²²Turgenev, Sochineniia, I, 238.

²³Gizela Ionas, "Zapiski okhotnika v otsenke Pauliia Geize," in ANSSSR, Turgenevskii sbornik. transl. IŮ. N. Zhuĭkin (Moskva-Leningrad: Izdatel'stvo "Nauka", 1966), II, p. 115.

²⁴Ibid., p. 116.

отличие от простого рассказа.²⁵

Yet such theories or criticism could influence Turgenev's style only as far as the arrangement of plot is concerned. His main stylistic principle -- the principle of attentive observation from a Distance, indicating more palpably the narrator's position in his earlier poems (Parasha, Pomeshchik) and in the Sportsman's Sketches -- changes only occasionally under the influence of works which Turgenev appreciated. Some of Storm's Novellen, according to K.E. Laage, can be counted among these works. (Cf. p. 81 above)

Turgenev had a marked sense of infinite Distance, though he very seldom described infinity in his works. In a letter of May 1, 1848 to, Pauline Viardot he writes:

Я без волнения не могу видеть, как ветка, покрытая молодыми зеленеющими листьями, отчетливо вырисовывается на голубом небе -- почему? Да, почему? По причине ли контраста между этой маленькой живой веточкой, колеблющейся от малейшего дуновения, которую я могу сломать, но которую какая-то великодушная сила оживляет и окрашает, и этой вечной и пустой беспредельностью, этим небом, которое только благодаря земле синее и лучезарно? ...Ах! Я не выношу неба, -- но жизнь, действительность, ее капризы, ее случайности, ее привычки, ее мимолетную красоту...все это я обожаю. Я предпочту созерцать торопливые движения утки, которая влажной лапкой чешет себе затылок на краю лужи, или длинные блестящие капли воды медленно падающие с морды неподвижной коровы, только что напившейся в пруду, куда она вошла по колено, -- всему этому, что херувимы эти прославленные парящие лики могут увидеть в небесах...²⁶

²⁵L.V. Pumplânskiĭ, "Turgenev i Zapad," in Brodskiĭ, N.L., I.S. Turgenev. Materialy i issledovaniia, (Orel: Izdatel'stvo Orlovskogo Oblastnogo Soveta deputatov trud-iashchikhsia, 1940), p. 95.

²⁶Turgenev, Pis'ma, I, 459-460 (Cf. also the French original on pp.297-298).

One of Turgenev's critics, M. Nierle, notices the avoidance of vast space in Turgenev's fiction:

Es ist zu fragen, warum sich Turgenev, der im Titel dieser Erzählung ausdrücklich die russische Steppe nannte, nur auf diese kurze Andeutung beschränkt hat.²⁷ Die Frage ist damit zu beantworten, dass er gerade die Beschreibung einer grenzenlosen, weiten Landschaft vermeidet. Er bevorzugt bei seinen Naturschilderungen den eng begrenzten Raum, das überschaubare Bild von Einzelercheinungen in der Landschaft.²⁸

Much more than Turgenev, Storm uses the motive of infinite Distance in his narrative art to contrast the 'near and familiar.' The motives of Distance and proximity have one trait in common in Storm's works: distant objects loose discernible contours due to their Distance; the near and familiar objects are not described due to their nearness and familiarity. Therefore these two motives form a stylistic unity, while Distance enhances the motive of familiarity and nonchalance, leaving the narrator to his very subjective feelings. Storm's statement, "Ein Gefühl von süßser Heimlichkeit beschlich mich..." is immediately succeeded by "...aus der Ferne hörte ich das träumerische Singen der Heidelerche..." (Cf. the quotation from Storm above, p.67).

Die Ferne is mostly used by Storm not as an object of description but as a contrasting motive:

²⁷Nierle quotes the only sentence describing the steppe: "Vot ona, nakonets, -- bezgranichnaia, neobozrimaia step'!.. " (IV,388).

²⁸Michael Nierle, Die Naturschilderung und ihre Funktionen in Versdichtung und Prosa von I.S. Turgenev (Bad Homburg v.d.H., Berlin, Zürich: Verlag Gehlen, 1969), p. 128.

Bald waren beide zu Pferde. Der junge Reiter suchte an ihrer Seite zu bleiben; aber sie war ihm immer um einige Köpfeslängen voraus. Sie liess den Rappen ausgreifen, der Schaum flog von den Ketten des Gebisses, während der Hund in grossen Sätzen nebenher sprang. Ihre Augen schweiften in die Ferne, über die braune Heide, auf der sich schon die Schatten des Abends zu lagern begannen.---29

Sometimes infinity 'outweighs' the 'confined and familiar':

Als wir einige Stunden später zur Stadt zurückkehrten, war die Marsch so feierlich und schweigend, und die Rufe der Vögel, die des Nachts am Meere fliegen, klangen aus so unermesslicher Ferne, dass mein unerfahrenes Herz verzweifelte, jemals die Spur derjenigen zu finden, die sich nun auch in diesem ungeheuren Raum verloren hatte.³⁰

With few exceptions such as his confession to Madame Viardot and the stories Les i step', Kasian s Krasivoi Mechi and Pevtsy, Turgenev makes no use of the motive of endless Distance. His Sportsman's Sketches show the description of landscapes or objects as a painter or hunter would have viewed them, i.e., from a Distance of clearly discernible shapes.

29 Im Schloss, I, 233-234.

30 Auf dem Staatshof, I, 192 (Cf. Immensee, where Distance is suggested by the far cries of birds: "Manchmal hörte man tief im Walde das Hämmern der Spechte" (I,24).

CHAPTER VI

CONCLUSION

During Turgenev's lifetime literature was one of the most important and viable means of political protest in Russia. Turgenev's interest, his involvement in politics, induced him to exploit more consciously the subtleties of style than did Th. Storm. The fact that Turgenev as a gentleman observed peasants and wrote about them at the beginning of his career, without any doubt, also contributed somewhat to Turgenev's early maturity of style.

It should be of some interest to see Turgenev's style in the light of Auerbach's comparison of the Roman prose of the golden age to the style of the vulgar Latin literature.

Auerbach points out that the Roman prose of the golden age has the tendency to report matters of fact by suggesting them in very general terms and to keep aloof from them by only alluding to them. Yet, on the other hand, there is the tendency "to put all the precision and vigor of expression into syntactical connections." The result of this is that "the style acquires...a strategic character with extremely clear articulations." whereas "the stuff of reality" which lies between these articulations is not exploited in its sensory potentialities despite the fact that it is mastered.¹

¹Cf. Erich Auerbach, Mimesis (Bern: Francke, 1959), p. 89.

Describing the devices of that style, Auerbach points out that the tools of syntactical connections and the use of tenses, word order, antitheses and other rhetorical devices "reach the height of subtlety, exactness and diversity." Combined with the elusive usage of nouns, this style leaves the writer the freedom "to suppress certain facts and to suggest doubtful details" without assuming explicit responsibility for their opinions.²

Comparing this style to the vulgar Latin style, Auerbach refers to Gregory's language which is "imperfectly equipped to organize facts." "As soon as a complex of events ceases to be very simple." Auerbach points out, "he is no longer able to present it as a coherent whole." Yet this style acquires a concrete character by the use of the language of the people. "And it can give a forceful and varied expression," Auerbach maintains, "to their pleasure, their pain, their scorn and anger, or whatever other passions may chance to be raging in them." ³

Turgenev's style encompasses both these styles. It is the style of which Tseitlin writes quoting Nikitenko:

Даже самым безразличным к натуралистическому движению людям становилось ясно, что молодой литературе 40-х годов свойствен был 'дух наблюдательности' и что он открыл русским писателям 'разные сокровенные тайны наших нравов, провел ее в самые темные извилины страстей,

²Ibid., pp. 89-90.

³Ibid., p. 90, Cf. also: Erich Auerbach, Mimesis, (New Jersey: Princeton Univ. Press, 1968), pp. 89-90.

предрассудков, противоречий нравственных и нужд и обличил и пояснил для нас многое в нашем положении и наклонностях'. Так писал А.В.Никитенко в своей статье 'О современном направлении русской литературы'.

Дух 'наблюдательности' в самом деле необходим был писателям той поры, которым еще предстояло проникнуть в тайники общественной жизни.⁴

Attentive observation from a Distance is the main characteristic of Turgenev's early stories. Distance shows in other respects of Turgenev's style, too. The following quotation from Turgenev's letter of September 21, 1860, to K.N. Leont'ev can be viewed as his main principle in art: "Poet mozhet byt' psykhologom, no taĭnym: on dolzhen znat' i chuvstvovat' korni iĭavleniĭ, no predstavliaet tol'ko samye iĭavleniĭa -- v ikh rastsvete ili uviĭadaniĭ."⁵

In spite of the keen interest and insight that the author shows for the peasants in the Sportsman's Sketches, a "forceful...expression to their pleasure, their pain, their scorn and their anger" is very seldom given. Turgenev, true to his principle, confines his style to slight hints that reveal many details to an attentive reader.

A similar view on art has been expressed by Th. Storm. Fontane records from Storm's years in Berlin:

⁴A.G. TSeĭtlin, Stanovlenie realizma v russkoĭ literature (Moskva: "Nauka," 1965), p. 103. [TSeĭtlin is quoting here A.V. Nikitenko. "O sovremennom napravlenii russkoĭ literatury," Sovremennik, (1847), No. 1.]

⁵Turgenev, Pis'ma, IV, 135.

Denselben Abend erzählte er [Storm] auch Spukgeschichten, was er ganz vorzüglich verstand, weil es immer klang, als würde das, was er vortrug, von der Ferne von einer leisen Violine begleitet. Die Geschichten an und für sich waren meist unbedeutend und unfertig, und wenn wir ihm das sagten, so wurde sein Gesicht nur noch spitzer, und mit schlaudem Lächeln erwiderte er: 'Ja das ist das Wahre; daran können sie die Echtheit erkennen; solche Geschichte muss immer wenig sein und unbefriedigt lassen; aus dem Unbefriedigten ergibt sich zuletzt die höchste künstlerische Befriedigung.'"6

In a letter to Storm Emil Kuh writes referring to Viola Tricolor that a lyrische Empfindung and a fever (Fieber) is created there which could not be sustained by the form of a poem. At the same time Storm does not expose "die letzte Schwingung, den letzten noch hörbaren Ton." "Sie," E. Kuh writes addressing Storm, "empfinden ganz genau, dass die Kunst das Vorletzte darstellen soll, nicht das Letzte." 7

Turgenev's and Storm's views on art in principle coincide with Goethe's:

Der Dichter ist angewiesen auf Darstellung. Das höchste derselben ist, wenn sie mit der Wirklichkeit wetteifert, d.h. wenn ihre Schilderungen durch den Geist dargestellt lebendig sind, das sie als gegenwärtig für jedermann gelten können. Auf ihrem höchsten Gipfel scheint die Poesie ganz Ausserlich; je mehr sie sich ins Innere zurückzieht, ist sie auf dem Wege zu sinken. Diejenige, die nur das Innere darstellt, ohne es durch ein Ausseres zu verkörpern oder ohne das Ausseres durch das Innere durchfühlen zu lassen, sind beides die letzten Stufen von welchem aus sie ins gemeine Leben hineintritt.⁸

⁶Th. Fontane, "Der Tunnel über der Spree," Deutsche Rundschau, LXXXVII, (1896), 223.

⁷Quoted from: Hans Eichentopf, Theodor Storm's Erzählkunst in ihrer Entwicklung (Marburg, 1925, reprinted by Johnson Repr. Comp., N.Y., London), p. 37.

⁸J.W. von Goethe, Sämtliche Werke, XXXVIII, 269.

Beside the similarities of style and spirit between Storm and Turgenev there is a great distinction in their later development. Storm's art develops more slowly and 'naturally' from depicting the heroes' inner life to a style that emphasizes action and observes from the outside. Storm's Novellen deal with basic human problems.

In his late Novellen these problems are seen from a position of Verklärung which has its principles and knows the distinction between right and wrong. In Storm's stories the narrator never conceals his sympathies or antipathies. A tendency to extoll action and to condemn sloth is clearly discernible in Storm's late Novellen.

Most of Turgenev's novels, however, are based on well-disguised sympathies and antipathies which were the main cause of polemics among critics of Turgenev's times. The best known of these novels is Fathers and Sons, the best known character -- Bazarov.

By shifting the viewpoints, the centers of consciousness, around Bazarov which are occupied by his personality, Turgenev managed to create a 'vacuum belt' around Bazarov -- a belt of critical Distance towards him. As Strakhov points out, the tone of the novel runs contrary to Bazarov's convictions,⁹ which emphasizes the 'vacuum belt.' The beginnings of such practice show already in the Sportsman's Sketches.

⁹Cf. N.N. Strakhov, op. cit., p. 36.

In Immensee, Storm achieves the opposite effect by a careful adjustment of the tone of the Novelle to the mood of the main character. The author preserves the Stimmung and the reader's identification with the hero not only by avoiding to show what other characters think of the hero, but also by carefully avoiding to comment on the hero's thoughts and feelings.

Yet both these works confine themselves to certain stylistic means, to certain rules, the transgression of which seems to be strictly tabooed. Storm usually confines his story to one viewpoint which allows him to create a particular Stimmung. Turgenev, in most of his novels, shifts the viewpoints very often, yet he keeps a certain Distance to the heroes which is almost never transgressed.

It was left to L. Tolstoi to depict a character more vividly by quickly shifting the viewpoint from the inmost thoughts of a character to the outside observation of him. Thus in War and Peace Petia Rostov is killed in action. Denisov approaches him, turns Petia's pale face and thinks of the last words he heard from him:

'Я привык что-нибудь сладкое. Отличный изюм, берите весь', вспомнилось ему. И казаки с удивлением оглянулись на звуки, похожие на собачий лай, с которым Денисов быстро¹⁰ отвернулся, подошел к плетню и схватился за него.

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¹⁰L.N. Tolstoy, Sobranie sochinenii
Gos. izd. khud. lit., 1958), VII, 142.

(Moskva:

An attempt has been made in this thesis to show one of the main imperatives in literature: the reader's imagination must be entertained and his mental capacities must be fully occupied in order to preserve his benevolent attitude towards a work of art and to avert a sceptical attitude towards it, i.e., to avert Over-Distancing.

In brief works as, for example, short stories, dramas, etc., this is achieved by presenting reality from a certain point of view: that of action or of feeling. Only works of larger size which contain a more complex philosophy of life combine successfully the depiction of reality both from the standpoint of action and of feeling.

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